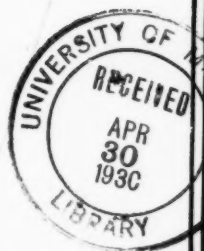


MUSIC SUPERVISORS JOURNAL



HOWARD CLARKE DAVIS
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MAY, 1930

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OFFICIAL ORGAN OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE
AND OF THE SIX SECTIONAL CONFERENCES

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Vol. XVI

ITHACA, N. Y., MAY, 1930

No. 5

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES

PAUL J. WEAVER, Ithaca, N. Y., *Editor*

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Editorial Comment

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THIS IS YOUR LAST FREE JOURNAL

IN accordance with the new constitution adopted at the Chicago Conference, the Music Supervisors Journal will go on a strict subscription basis starting with the first issue next fall. By order of the President, the subscription price is set at \$1.00 per year. An annual subscription is included in the dues of all active and contributing members, but is not included in the dues of associate members.

If you wish the Journal next fall, you can get it in one of two ways: (1) by taking out an

active membership, or (2) by subscribing for it at \$1.00. Each person who is receiving this copy of the Journal will get a notice about September first giving him full information as to the steps he should take to assure him of getting the magazine.

We hope you have found the Journal useful and helpful to you; we sincerely hope that you will watch for the notice in September and that you will continue your name on our mailing list.

THE CHICAGO MEETING

AT no time in its twenty-three years of life has the Music Supervisors National Conference held such a momentous meeting as the one in Chicago March 23 to 28. President Mabelle Glenn is greatly to be congratulated on her successful term and on the brilliant success of the meeting

over which she presided. In attendance, in membership, in the scope of its deliberations, in the magnitude and importance of its accomplishments, the Chicago Biennial was so much greater than any former meeting that it will stand out in the history of the Conference as an important milestone.



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While we would give Miss Glenn all the credit for this wonderful meeting, we are glad to comply with her request that we quote these sentences from her pen: "The success of the Conference is due to the spirit of its members. I have not asked one member to do one thing who has not given enthusiastic response. The devotion of the members of the National Conference is almost phenomenal, and all things are possible when such a spirit is prevalent."

The Conference is particularly indebted to Supt. William J. Bogan, Dr. J. Lewis Browne, Director of Music, and the many other Chicagoans who made the week such a splendid one and who provided so much fine music and entertainment for the meeting.

Altho no formal sessions were scheduled for Sunday the 23rd, almost 1700 members registered at headquarters during that day; the University of Chicago Chapel and the Grand Ball Room of the Stevens were filled for the afternoon and evening concerts. On Monday the heaviest registration took place, and by Friday there were 5003 members registered, not including the several hundred high school boys and girls and their chaperones who were taking part in the National High School Chorus and Orchestra groups.

Two years ago it seemed optimistic to set a goal of 7000 for this year's membership; but that figure was exceeded thru the splendid work of the state chairmen and membership committees in each state. The membership as of April 15th is as follows: Alasaka, 1; Canal Zone, 1; Hawaii, 1; Switzerland, 2; Canada, 25; Northwest Conference, 122; California Conference, 341; Southern Conference, 483; Southwestern Conference, 667; Eastern Conference, 1131; North Central Conference, 4731; total membership, 7505.

NEW OFFICERS Russell V. Morgan is the new President of the Conference.

Thru his work at the Normal School at Eau Clair, Wisconsin, his long

connection with the summer sessions at Northwestern University, his present position as Director of Music in Cleveland, and his membership in many important Conference groups, especially the National Research Council and the Committee on Instrumental Affairs, Mr. Morgan has established himself as a leader in the profession. The Conference is to be congratulated in having him as its chief officer during this important period of readjustment.

The First Vice-President for the next two years is Miss Mabelle Glenn; by the new constitutional provision, the retiring president becomes first vice-president, assuring the Conference of continuity in administration. The new Second Vice-President is Max T. Krone of Western Reserve University, until recently head of the Public School Music Department at the University of Illinois. Four well-known members of the Conference were elected to the newly created positions of Members-at-large of the Executive Committee: for two years, Frank A. Beach of Emporia, Kansas, and Miss Ada Bicking, State Supervisor of Music for Michigan; for four years, Walter Butterfield of Providence, Rhode Island, and Prof. Karl W. Gehrken of Oberlin College. John C. Kendel, Director of Music in Denver and former First Vice-President of the Conference, was elected to membership on the Board of Directors. Six new members were elected to the National Research Council of Music Education: to serve for the term 1930-1935, Dr. Jacob A. Kwalwasser of Syracuse University, Miss Edith Rhetts of Detroit and Augustus D. Zanzig of New York City; to serve for the term 1931-1936, Prof. P. W. Dykema of Teachers College, Columbia University, Dr. Will Earhart of Pittsburgh and Prof. Karl W. Gehrken of Oberlin College.

CLEVELAND IN 1932 Invitations for the 1931 meeting were received from Atlantic City, Denver, Indianapolis, Cleveland and Chicago. A delegation of some 35 members from California

SUPERVISORS!

WERE YOU IN CHICAGO?

IF so—You were thrilled and rejuvenated by the marvelous series of outstanding events—the concerts you heard throughout the week by the many choruses, glee clubs, the National High School Chorus and the National Orchestra—the addresses of great authorities such as Dr. Walter Damrosch, Dr. John Erskine and Percy Scholes—the matchless singing of the master artist, Emilio De Gogorza.

If not—You were still able to hear many of these organizations and to catch some of the spirit of the conference through the miracle of the age—the Radio. You may still hear De Gogorza's perfection of tone and diction—the National Orchestra as well—on Victor records. The inspirational message in the broadcast of the events of the conference has advanced the cause of music in our country tremendously.

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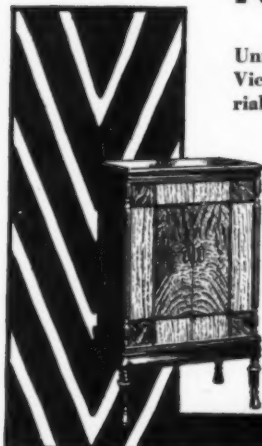
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extended a hearty invitation to the Conference for its 1934 meeting. A last-minute wire from President Morgan gives the news that the new Executive Committee has accepted the invitation from Cleveland for 1932; Cleveland has remarkable facilities for handling a large convention, and has remarkably fine music work to show us in its schools. President Morgan went to Chicago with an enthusiasm for entertaining the Conference in Cleveland in 1932; after his election to the Presidency he felt that some other location for the meeting might be preferable, but his Executive Committee has united in asking him to add the duties of host to his duties as president.

SIGNIFICANCE OF THE NEW CONSTITUTION The most far-reaching action taken at Chicago was the adoption of the new constitution.

Our February issue carried amendments which were proposed by the Committee on Business Management; and in connection with these amendments the Committee clearly indicated the fact that it had not completed its study of the situation. After some seventy-five hours of deliberation under the chairmanship of Mr. Clarence C. Birchard, the Committee presented its final proposals at Chicago and these were enthusiastically and unanimously adopted by the Conference. The changes are so sweeping that their significance will be briefly stated here.

1) The scope of the Conference is extended to include not only the public schools but "other educational institutions." This simply legalizes the conditions that have existed for several years, and makes any music teacher or anyone interested in music education eligible to membership, whether he be connected with the public schools or with any other schools.

2) Active membership remains at \$3, and active members shall be entitled to an annual subscription to the Music Supervisors Journal. The Book of Proceedings is no longer to be given to active members as

part of what they receive for their dues, but may be purchased by them at a special price to be determined by the Executive Committee. (This, of course, applies to future memberships; all active members for the current school year will be entitled to their 1930 Books early next fall, under the terms of the old constitution under which they took out their memberships.)

3) Associate membership remains at \$2 and does not include the subscription to the Music Supervisors Journal.

4) The dues for contributing membership are raised to a minimum of \$10. Sustaining memberships are established at \$50 per year. Life memberships are established at \$100. Patron memberships are established at \$1000 or more. Honorary memberships are established, without dues.

5) The dues for active members are apportioned as follows: \$1.00 to the Music Supervisors Journal, 75c to the sectional conference and \$1.25 to the National Conference. Dues of associate members go to the National Conference in even years and to the sectional conference in odd years. Of the dues of contributing members, \$3 is apportioned for active membership and the balance goes to the National Conference unless the member specifies that it is to go to the sectional conference. The dues for life members are invested by the National Conference; \$3 of the income is apportioned annually for active membership and the balance goes to the National Conference.

6) The old offices of Secretary, Treasurer and Auditor are discontinued. Under the old constitution the Second Vice-President acted as editor of the Music Supervisors Journal and all other official Conference publications; but under the new constitution this officer is relieved of all of these duties. The retiring President now automatically becomes First Vice-President. The Executive Committee now consists of the President, First and Second Vice-Presidents and four members-at-large, and to this committee is intrusted the active management of the Conference.

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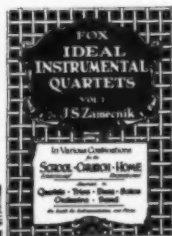
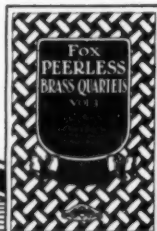
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7) An editor is to be appointed by the Executive Committee, to have charge of the editing of all official Conference publications.

8) An Executive Secretary is to be selected and engaged by the Executive Committee, and is to have complete charge of all Conference business under the direction of the Executive Committee.

9) Members of the National Research Council are not eligible to reelection until after the expiration of two years.

SECTIONAL CONFERENCE MEETINGS

On Tuesday evening of Conference week each of the six sectional conferences held a dinner session; these meetings are reported under the appropriate headings later in this issue. The presidents of the six sectional conferences held two other meetings during the week, working out the schedule of meetings for the spring of 1931 and considering other matters which involve inter-conference relationships. The meetings for the spring of 1931 are to be as follows: Southern Conference at Memphis, March 11 to 13; Eastern at Syracuse, March 18-20; Southwestern at Colorado Springs, March 24 to 27; California at Los Angeles, March 30 to April 2; Northwest at Spokane, April 6 to 10; North Central, April 13 to 17.

THE EXHIBITS

The exhibits at the Chicago meeting were more extensive and more attractive than ever before. Interest in the exhibits was stimulated by the system of prizes which was inaugurated this year. The winners of these prizes were announced at the Thursday night banquet as follows: Raymond and Whitcomb trip to Europe, won by George E. Wahlstrom, Ashtabula, Ohio; Cable Midget Piano won by Pauline Rebecca Roes, Indianapolis, Indiana; Majestic Radio Combinations won by Sister Annette Kain, Grand Rapids, Michigan and Mabel Lovelace, Edgewood, Pennsylvania; Conn Sousaphone won by Clara E. Renfrew, Urbana,

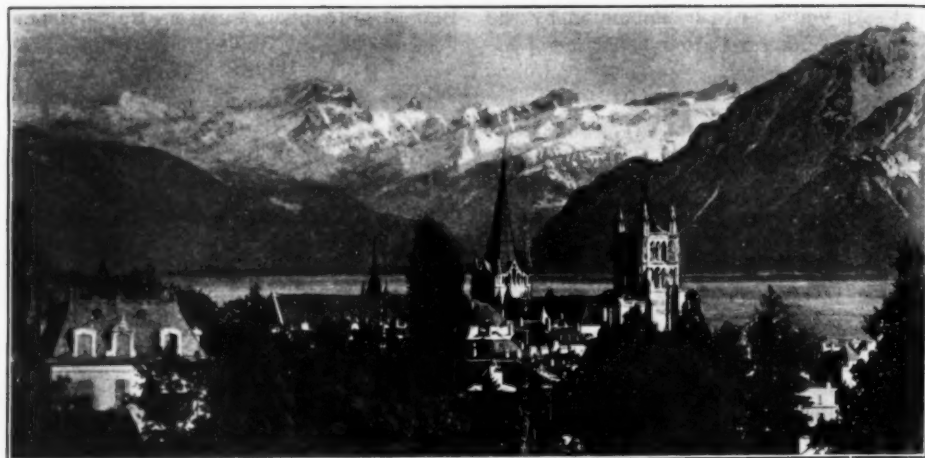
Illinois; Stromberg-Carlson Radio Combination won by Wilma Dick, Burne, Indiana; H. N. White Saxophone won by Paul R. Hultquist, Sigourney, Iowa; Holton Saxophone won by Sister M. Resingia, Calmar, Iowa; Lewis Cello won by Edna B. Wilder, Chicago, Illinois; Lyon and Healy Trombone won by Mildred Brooks, Saginaw, Michigan; York Trombone won by Jessie McClure Beard, New Albany, Indiana; York Cornet won by Calara Mammeir, Monmouth, Illinois; set of Groves Dictionary won by James L. Buckborough, Hinsdale, Illinois.

HIGH SCHOOL CHORUS AND ORCHESTRA

The High School Chorus under Dr. Hollis Dann and the High School Orchestra under Joseph E. Maddy set new high standards of excellence, and were a source of inspiration to all who heard them. Mr. Frederick Alexander of Ypsilanti and Washington was guest conductor for the Chorus. Henry K. Hadley had been announced as guest conductor for the Orchestra, but was unable to attend the Conference because of illness; in his place Dr. Howard Hanson of the Eastman School of Music conducted Siibelius' Finlandia. Dr. John Erskine was soloist at the Wednesday night concert of the Orchestra, playing the Mozart Concerto in D; and at their Thursday night concert Guy Maier was soloist, playing the Liszt Eb Major Concerto.

OTHER MUSICAL EVENTS

Of the many other musical events during the week, the three which created the greatest impression were the A Cappella Choir of Flint, Michigan, under the direction of Jacob A. Evanson; the Glenville High School Choral Club of Cleveland, Ohio, under the direction of Griffith J. Jones and the Senior Glee Clubs of Central High School, Omaha, Nebraska, under the direction of Carol Marhoff Pitts. Any one of these three would have been a highlight in the week's



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program; and to have brought all three into the one Conference week is a great tribute to the discriminating choice of President Glenn.

INTERNATIONAL AFFAIRS

Prominent guests from Europe for the week were Hubert J. Foss of London and Mr. and Mrs. Percy A. Scholes of Switzerland. Mr. Foss gave one of the principal addresses, on Competition Festivals in Great Britain. Mr. Scholes spoke several times during the week, his principal address being on the subject of the International Movement in Music Education. He brought to President Glenn a volume of letters of greeting from prominent British musicians and also from the most prominent music educators and musicians of Spain, France, Germany, Italy, Belgium, Norway, Austria and Czechoslovakia.

Mr. and Mrs. Scholes, who were primarily responsible for carrying on the Lausanne meeting of the Anglo-American Conference last summer, held several meetings with the American Executive Committee of that Conference—Dr. John Erskine, President, Mrs. Ruth Haller Ottaway, Miss Mabelle Glenn, Dr. Frances Elliott Clark, William Arms Fisher, Franklin Dunham and Paul J. Weaver, Chairman. On Friday morning about seventy-five who attended the Lausanne meeting breakfasted together; many details of the plans for the 1931 meeting were announced—to be held again in Lausanne, July 31 to August 7, 1931; it was also announced that Thos. Cook and Son have been appointed official travel agents for the Anglo-American conference.

In connection with Mr. Scholes' address in the International Movement, the Conference adopted the report of its Committee on International Affairs; this report stated that, as far as America is concerned, it is logical and desirable that the Music Supervisors National Conference continue to be the primary sponsor of the Anglo-American

Conference; and that the continuance of our participation in world music education affairs and of our sponsorship of the Anglo-American Conference will be of inestimable value to the cause of music education in America.

THE NATIONAL ANTHEM

At a specially called meeting the Conference adopted a resolution addressed to Congress to the effect that, while recognizing the legitimate place of the Star Spangled Banner as one of our historic patriotic songs, the Conference still vigorously opposes its adoption as our National Anthem. The resolution calls attention to three facts in connection with this song: that the approval of it as a National Anthem would signify a unique endorsement of the song as embodying the ideals of our nation; that the text is largely the reflection of a single war-time event which cannot fully represent the spirit of a nation committed to peace and good will; that the music, while thrilling and effective when well sung on occasions of high patriotic fervor, is not suitable for frequent singing in school rooms and assemblages of many kinds where a National Anthem is needed.

BULLETIN ON VOCAL MUSIC

The Committee on Vocal Affairs recommended to the Executive Committee the publishing in bulletin form of the four sub-committee reports which have appeared in the December, February and March issues of the Journal. This bulletin is being printed and will be ready for distribution by May 15th.

BULLETIN ON APPRECIATION FOR FIRST SIX GRADES

The Subcommittee on the First Six Grades, part of the standing Committee on Music Appreciation, presented a graded course of study which was prepared by Mrs. Lenora Coffin of Indianapolis and Miss Frances Kessler of Bloomington, Indiana, recommending that this be pub-

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THE HAPPY PIANIST. Enid Grundy.....\$1.00

For the person with little time to practice, but who wishes to get the maximum enjoyment. Full of hints to the teacher.

THE SCOPE OF MUSIC. P. C. Buck..... 2.00

For the teacher who wishes to develop his teaching powers and his outlook on class instruction. Once read this book will be recommended by the reader to others.

ON METHOD IN TEACHING..... 1.00

THE NINE STEPS TOWARDS FINGER INDIVIDUALIZATION..... .45

ON MEMORIZING..... .50

These three books by the greatest of all piano teachers, Tobias Matthay should be read by all music teachers dealing with class instruction.

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CLASS SINGING. W. Gillies Whittaker..... 2.00

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lished in bulletin form. This bulletin is being printed and will be ready for distribution by May 15th. Part of this material appeared in our February issue.

The Subcommittee on Junior High School Music Appreciation announced a similar graded course of study which will be completed at an early date.

The Subcommittee on School Concerts presented brief suggestions to managers and supervisors, and recommended that the Conference shall not endorse any definite organizations but shall outline the general principles on which school concerts should be organized.

INSTRUMENTAL AFFAIRS

The Committee on Summer Music Camps and both sections of the Committee on Instrumental Affairs presented reports which are partially reprinted in this issue of the Journal, beginning on page 49. These reports will appear in full in the 1930 Book of Proceedings.

BULLETIN ON CONTESTS

The National Research Council presented its report on contests, competitions and festival meets, giving current practices, recommendations emphasizing the value of festivals, and practical suggestions for developing and directing these events. This report is being published as Research Council Bulletin No. 12, and will be available about June 1st.

BULLETIN ON NEWER PRACTICES

The Council also presented its report on newer practices and tendencies in music education. This consists of nineteen sub-topics, such as, the special music teacher, the radio, concerts for children, rhythm orchestra, piano and violin classes, etc. This report is being published as Research Council Bulletin No. 13, and will be available about June 1st.

THE FOUNDERS ASSOCIATION The Founders held their annual breakfast meeting on Wednesday morning and again displayed their intense interest in the welfare of the Conference. They adopted a plan, later approved by the Conference itself, whereby eligibility to the Founders Association shall be based on attendance at the first meeting (Keokuk in 1907) or original membership in the National Conference dating back twenty or more years; also, all past presidents of the National Conference are eligible for membership in the Founders Association.

RESOLUTIONS The Conference adopted a series of resolutions prepared by a special committee, which may well be taken as the Credo of music educators. These resolutions are so important that they are appended here in full:

Teaching Vocal Music

Whereas, the notable success of chorus singing in certain of our high schools has demonstrated anew the high standards of choral singing possible to high school students under wise direction; and

Whereas, the types of chorus material and modes of training reflected by the successful choruses are unfortunately not prevalent in a large number of our secondary schools; and

Whereas, the National Conference, through its Committee on Vocal affairs, has prepared a report of approved material and procedure, dealing with singing through pre-adolescence, adolescence and maturity, both in voice classes and chorus; Therefore

Be it resolved, That teachers of all forms of vocal music in our high schools acquaint themselves with this report in order that they may still further develop the possibilities inherent in this beautiful branch of musical art.

Defining and Balancing Various Factors of Instruction

Whereas, the work of the public school music teacher today embraces three factors, namely:

Suggestions for Commencement Programs

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A chorus especially arranged for commencement program of school, college or university. Melodious and of easy grade.
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An effective setting of Elizabeth Barrett Browning's poetic and appealing text. Medium difficulty. Also published for S A B.
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An expressive and emotionally uplifting song with effective part writing.
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Rosseter G. Coles
A light and joyous part-song in the Old English manner.
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A noble poem with an appropriate setting of exalted beauty. Ideal range for High School voices.

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- 3022 **A Vagabond Song.** .15
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1) Regular forms of schoolroom practice in which the children produce most or all of the music;

2) Programs or selections of music presented largely or wholly by concert performers in person or through modern agencies of reproduction and transmission, this music to be made the basis of directed appreciation study;

3) Concerts, by musicians in person, or as reproduced or transmitted, which enlarge the child's world by giving him contact with musical masterpieces and the agencies requisite for their performance, but which fulfill their purpose without directed analysis; and

Whereas, the problem of associating and proportioning these factors wisely, within the time limits and with the means available, and in order that they shall not conflict with or neutralize one another, is an urgent and important one; Therefore

Be it resolved, 1) That the forms and materials of instruction, vocal and instrumental, employed in regular schoolroom practice, be regarded as potentially productive of appreciation as well as of technical results, and that teaching be constantly studied with a view to directing it more successfully toward larger realization of such appreciational results;

2) That in turn the programs and selections for directed appreciational study, produced by agencies other than the children, be appraised with all possible precision as forms and expressions, presumably suited to the integrating power, interests, understanding and emotional ranges of the pupils;

3) That concert material beyond the range of analysis by the students be freed from didactic analytical effort on the part of the teacher in order that the normal receptive powers of the pupils shall not be repressed or be displaced by false directions imposed upon their attention.

Amateur Music

Whereas, the vocational aim has never been the primary aim of public school music, and

Whereas, the possibilities for the vocational use of music are now greatly lessened, due to mechanical reproduction and transmission of music; Therefore

Be it resolved, 1) That the Music Supervisors National Conference reassert the use of music as a grace in life that may add to the beauty and exaltation of spirit of our people. To this end be it further resolved:

2) That we encourage and develop particularly all forms of musical interest and practice that tend to restore the use of music to the home and to neighborhood life as a rewarding activity for daily living. Specifically we would encourage the study of piano and other instruments, and the use of these instruments and the voice in small ensemble groups as well as in solo; and we would recommend that every effort be put forth to encourage self-initiated activity in this field;

3) That in all music contests larger place be given to solo and small ensembles, both vocal and instrumental.

Training of Teachers

Whereas, the constantly advancing standards of musical instruction in our schools are making increasingly rigorous demands upon those who give this instruction, and

Whereas, many institutions, especially those which form part of the public school system of instruction, open their doors to all high school graduates as tho training for teaching were a logical continuation of the general education of the high school, instead of being definite professional training dependent upon the possession of special qualifications, Therefore

Be it resolved, That institutions for the training of teachers and supervisors of school music be urged

1) To exercise greater care in the selection of students who seek to undertake this training, by demanding not only that they have adequate previous musical study but also the assurance that they possess possibilities of necessary future development; and

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"First Steps in Chord
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2) To arrange the program of studies so that, while not neglecting fundamental general cultural education and special professional training in the theory and art of teaching, greater emphasis shall be given to applied and theoretical music in order that higher standards in practical musical power may be demanded of the students; and

3) To institute as rapidly as possible a system by which, after completing a four year training course in college, students shall have, with some financial remuneration, a year or two of experience as apprentices or assistants to a successful teacher or supervisor of music in the field, removed from the training institution.

School Concerts

Whereas, a well-rounded music education requires that school children shall come into contact with music, not only produced by themselves or transmitted by mechanical means, but also made by artists immediately present in the concert hall; Therefore

Be it resolved, That we endorse concerts for children which in the character and culture of the performers, in type of material and quality of performance are in harmony with the best traditions of music in the schools, and which through cooperative effort may be presented at prices within the means of the schools.

THE BUDGET ESTIMATES At the request of the Executive Committee the following budget estimates are printed for the information of the Conference. These estimates were prepared by the Budget Subcommittee of the Committee on Business Management and were passed upon by the general Committee before presentation to the officers at Chicago. President Morgan wishes it clearly understood that this is a report of the Committee, not a definitely approved budget under which the Executive Committee is beginning its work.

ANNUAL EXPENDITURES

Present salary expense of Journal offices.....	\$ 8,154.70
Paper and printing 7000 Journals, 5 issues.....	5,345.00
Mailing Journal, second class rate.....	512.50
Publishing and mailing 2000 copies Book of Proceedings.....	3,000.00
Miscellaneous printing (based on last year's cost).....	1,737.64
Telephone and telegraph.....	300.00
Permanent equipment (based on last year's cost).....	930.00
Rent of office space.....	2,500.00
Salary Executive Secretary (4,000 to 7,500).....	7,500.00
Travel Allowance Executive Secretary.....	1,000.00
Additional salaries and office expense.....	3,000.00
Allowance for expenses of editor.....	500.00
Allowance for Research Council and Committee activities.....	1,500.00
Allowance for State Chairmen (\$3000 for two years).....	1,500.00
Allowance for Executive Committee.....	1,000.00
Allowance for President's office (\$2000 for two years).....	1,000.00
Allowance for speakers etc. at Conference program (\$3000 for two years).....	1,500.00
Printing programs, cards, badges etc. (\$500 for two years).....	250.00
Propaganda and miscellaneous expenses.....	3,000.00
Total.....	\$44,229.84

ANNUAL RECEIPTS

Journal advertising (based on last year's receipts).....	\$ 2,287.31
Sale of Book of Proceedings to members (2000 @ \$1).....	2,000.00
Sale of Book of Proceedings to non-members (based on last year's receipts).....	649.09
Journal subscriptions (5000 members and 2000 non-members @ \$1).....	7,000.00
Sale of bulletins and lists (based on last year's receipts).....	4,017.77
Additional income from sustaining, contributing and associate members (\$4,000 to \$10,000).....	4,000.00
Dues from sectional treasuries (5000 @ \$1.25).....	6,250.00
Profit from exhibits (\$4000 each two years).....	2,000.00
Total.....	\$48,204.17
These estimates show a surplus of.....	\$ 3,974.33

THIS LETTER WAS WRITTEN TO YOU:—

STATE OF OHIO
DEPARTMENT OF EDUCATION
COLUMBUS

J. L. CLIFTON
DIRECTOR OF EDUCATION
T. H. WINTERS
ASSISTANT DIRECTOR

January 15, 1930

To Superintendents and Teachers of Music:

For some time the leaders in music education have been interested in the promotion of artist concerts for children. There has been felt a real need of bringing to children music of a real educational and aesthetic value, performed by artists of merit. Such programs, properly planned and organized, have outstanding value in the development of a real love and appreciation for the best music.

The National Music League, which is a non-profit-making organization, is in a position to assist us in making this plan possible. The League has available a number of outstanding American artists, carefully selected by a committee of our most prominent musicians and music critics. The programs are planned by an advisory committee of prominent leaders in music education. The League is prepared to assist in all business arrangements in connection with the concerts, in the selection and planning of the programs, in the preparation of program notes, and in every way possible in making the concerts a real success.

I take pleasure in commending this project to you.

Very truly yours,

Edith M. Keller
Edith M. Keller
State Supervisor of Music

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President's Corner

TO ALL MEMBERS of the UNITED CONFERENCES

Greetings:

First of all, I know you join me in expressing appreciation to Miss Mabelle Glenn, retiring president, for a program of marvelous richness and inspiration.

To the Chairmen and Members of the Business Administration, Constitution and Budget Committees appreciation is expressed for their faithful, persistent and thoughtful labor involved in the preparation of reports to the National Conference in Chicago. The result of this hard work is now to be shown in the reorganization of the National Conference.

Members of the United Conferences and other teachers of school music have received help and inspiration from the unusually effective work of Paul J. Weaver, editor of the *Music Supervisors Journal* and *Book of Proceedings*. The President and Executive Committee express to Mr. Weaver gratitude for his work of the past and express the sincere hope that Mr. Weaver will, in spite of his heavy duties at Cornell be willing to



RUSSELL V. MORGAN
President National Conference
Directing Supervisor of Music
Cleveland, Ohio

carry on the editing of the *Journal* and *Book of Proceedings* until such time as the reorganized administration is able to take over and maintain these activities upon the same high level.

Appreciation is expressed to Frank E. Percival for his excellent work as treasurer and his willingness to continue that responsibility until the reorganization is completed.

The interest of every music educator, member or prospective member, is needed to place the National Conference well on its way towards the greater usefulness possible

under the new Constitution. The National Administration offers every cooperation desired by the Sectional Conferences. The mutual ties existing between National and Sectional organizations should rest deeply in the hearts and minds of all concerned with the welfare of school music.

Let us all strive to live in that happy relationship expressed by the term UNITED CONFERENCES.

Faithfully,
RUSSELL V. MORGAN, *President*

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DE-CENTRALIZING OUR MUSIC

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President, the Juillard School of Music

EDITOR'S NOTE:—The following is a stenotypic transcript of the address which Dr. Erskine gave at the banquet at the Chicago Conference, Thursday, March 27. —P. J. W.

IT has given me enormous inspiration to be present at your Conference, and I should like to bring before you this evening some ideas that I know you as well as other music educators in this country have been thinking of, but which seem now to be ready for us to act upon. These ideas grow quite naturally out of all the optimistic things you are feeling about our work as teachers of music as you get toward the end of this very stirring meeting. The fact that there is such a meeting at all is one of the most exciting things that has happened in American education; the fact that music, the first of the arts to be given some decent recognition in education, is almost if not quite on the same level of credit with the other humanities. And we shall all see in a very few years the most conservative schools and colleges in our country recognizing the fact that every boy and girl, every man and woman who has a gift in an art, not only is entitled to practice that art as a human being through school, through college and through life, but should be urged to practice it quite as much as he or she should be urged to become what most of us are, very mediocre historians and mathematicians.

The stage seems to be set for all kinds of optimistic progresses in musical education. In the first place, you know, we all know and the foreign musicians know that through good fortune, prosperity and especially, I think, the good health which prevails among us, we have rather more than our share of talent. There are voices in our land in each batch of young people quite as numerous, quite as wonderful as you could find anywhere. There are men and women who could become artists of any branch of this

art, symphonic, concert performance, opera and what you will. And they are present in extra number.

You know better than I do, many of you, that the children in the kindergarten, the young people further on, the people in middle life have now an urge toward the creation of music as well as the enjoyment of it. Some of us have instances to illustrate this optimistic progress. I have a good friend who holds a very responsible position in a bank, Randolph Forsay. Within the last month he began to study composition. All his life he has harbored the idea that he had a gift for composition (and I think with some justice), and he decided he would learn a little bit about composition. This millionaire takes three lessons a week, studies elementary harmony and so on, which up until now in the press of American life he could not afford to do.

Since the war especially, there have come to us groups of teachers from abroad, the finest teachers in the world. I think they are as good teachers as you could find anywhere. There have been schools and conservatories in this land that have had long and honorable records, and in recent decades new ones have been set up with all sorts of devices.

This development of teaching music in the schools is going on with extraordinary rapidity and with increasing effectiveness; and organizations like the National Bureau are calling the attention of the public to various music competitions, music celebrations and festivals. I doubt if we realize all the possibilities which are latent in these school orchestras, school choruses, school bands; or whether we see the meaning in such a thing as the change which has come over the college glee clubs since I was in college, when the glee club was only the least violent form of athletics. When you now hear the

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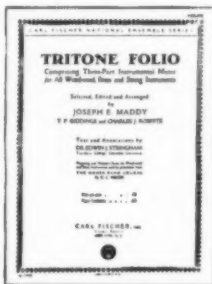
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annual contest of the clubs and listen to these boys from all parts of the land singing extremely difficult music extremely well, do you realize that that work of theirs, voluntary done out of love and under the inspiration of someone who must know something about music in their group, is coming on.

A good many of my friends in music who know these facts are inclined to forget some other facts. I feel that it ought not have the effect of dampening our enthusiasm if at this point in the development of musical education we stop a moment to look at some of those other facts, or rather at one of them—a very discouraging fact if you do nothing about it, so discouraging if we do nothing about it that I believe it may undo everything that you can accomplish in teaching, everything that the great conservatories and great teachers can accomplish for music.

That fact is simply this: that in our land where you have numerically more talent than elsewhere in the world and where we are beginning to cultivate it, where we have young opera singers coming on, there is no opera for them to sing in; where you are training these youngsters to be orchestra players there are no orchestras for them to play in. If you should succeed in producing such masterly singers as we have just listened to,* there is almost no platform from which they can sing, and if you can produce composers they will have no chance, practically, to hear their compositions.

That condition follows another condition, that all the musicians who are trained in this land to follow a career, the very best of your students in schools, those that are urged to go on to fulfill their destiny, will all try to fulfill it in a very few cities, chiefly in the East.

Today in New York, to some extent in your city here, Chicago, and to a great extent in Boston and Philadelphia, you will find far more symphony players than all the population could listen to if they gave their whole time to it, trying to play or starve.

* Emilio de Gogorza.

You will find singers of very great gift, out of a job. You will find conductors, experienced and unexperienced, with no orchestra to lead. You will find the musical talent of this country, and a good deal of that of Europe too, strangling itself. While out in the land at large there are vast numbers of people who have never seen a symphonic orchestra, whole states which have never seen or heard an opera (unless they have heard it over the radio) people who delight in good music but don't get it except over the air.

I came seriously into musical education a few years ago when, after having served as a trustee in the reorganized Juilliard School, I was asked by my colleagues to take charge of it. My qualifications as a musician I am very modest about; but I have spent my life in American education, and the first thing I was interested in was to see where the students came from and where they went. Our annual reports show what the report of any conservatory in this land would show—any good one. Our students win their fellowships in competition. Naturally, we like the best. We have only about fifty or sixty fellowships. There are about 500 or 600 people who compete for the 50 or 60 places, and after they are chosen I must say the average talent looks very promising—and the same is true of all the other conservatories, I am sure.

If you will look at our annual reports, you will see that we get one or two students from every state in the Union. The institution is not local; and, I repeat, neither is any other first-rate conservatory. That is very good.

The other side of that fact is that you couldn't get them to go back where they came from, not if you blasted them out of the school! So, beyond our intention, all the big schools in this country are skimming the cream off the land and are quite unable to replace them. The better educated, the more talented people you produce, and the better we care for them afterwards, the worse it is going to be.

There are more millionaires preparing to leave more conservatories thinking it will do

IMITATION IS THE SINCEREST FLATTERY

THE EDUCATOR

MODERN UNISON INSTRUCTOR FOR BAND AND ORCHESTRA

*Is Being Widely Imitated, which only confirms
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young bands and orchestras.*



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us good; and it will—it will if we remedy this condition. If we leave it this way, I say as an educator, not pretending to be a musician for the moment, we are just plumb crazy.

You may say that you are not primarily interested in these talented people who are looking for careers in Boston, Philadelphia and New York. All right; neither am I. It is easy to be understood when you say that. I don't stand, myself, for anything but the highest standards in music, and those of talent should have the finest education and the finest career. In art, it is the best or nothing. But any healthy art in any country is based on an intelligent love of that art among all the peoples, or among as many as possible, and you and I are interested in the mass upon whom the geniuses will rest. Very good.

If you find it easy—and I know you don't—to raise the standards in your town, to make the children like better music than their parents like; if you find it easy to make them love good music against the influences which would drive them to the cheaper forms of jazz, I congratulate you; but I don't believe you do!

If you find it hard, one reason you find it hard is that everybody in that community who has outstanding musical ability has been taken away, and will be taken away more and more. The one first-rate genius in a town of 100,000 or 500,000 people can set the pace for musical progress in that town. Look through the roster of the first-rate musicians; you find they came from so-and-so, and so-and-so—they came from it and never went back, except as visiting artists on tour. Every aspiring youngster thinks a musical career means that he, too, should leave home and never come back, except as a visitor on tour.

The circle is extremely vicious. You will drive into the heads of the ablest youngsters you can get hold of the idea that music is important. You waste your time getting statistics to show how many intend to be orchestra players and how many intend to be amateurs and play for fun. I can tell you

now that neither class has a chance. America doesn't want those orchestra players just yet. When the children leave your schools, they will stop playing. They are doing it now. Certain organizations, like the Playground Association, are working on this problem. You may work on it locally, but you know that what I am saying is in general a fact.

Now, it is the habit in the United States, which is supposed to be a practical country, to explain all problems in art by the will of God! Most of the pianists who come over here seem to come from Poland. The American takes the point of view of one of the music teachers I had when I was a boy, who advised me not to be a pianist because I hadn't been born a Pole. I asked him what that had to do with it, and he said that in Poland when they didn't have a revolution they practiced the piano. Years afterwards I had the opportunity to ask Mr. Paderewski how he accounted for the extraordinary qualifications of the Poles in music, and he said that historically you could explain it by some very influential music schools which were established there in the end of the eighteenth century. And if Germany is musical, or England or other countries, it is because somebody at some time used some sense in organizing the native talent, which was no more than the native talent elsewhere originally.

If you want to see what we need to do practically to help ourselves, not as a panacea but as a first step up, consider the condition in some of the so-called fortunate musical concerts. Would you advise anybody here in this country who had the genius of a Wagner to write operas? Well, if he did he would not only have the difficulty that Wagner encountered, certain opposition and lack of return for his effort, but he would have practically no place to get the operas performed.

In Germany today, however, (even after the war when many of the little opera houses are closed) there are about 70 still functioning. I will admit that the American

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going to the little German town and hearing the opera there thinks the performance is funny. It isn't as well staged as we have at home. But there is the performance, there is an opportunity for young people to sing the parts and for the public to go quite normally and naturally and hear these works. There is a career for the orchestra. There is an opportunity that our youngsters would give their eye teeth to get, and if the lucky composer (and there are many of them in Germany today) writes something which is the hit of the season, he can expect at least two performances in each opera house, which gives him more performances than the average successful play gets on Broadway.

In Germany, and more so in other countries, our young singers (I think they are foolish) go so far as to pay, buy their way in for the privilege of singing the roles so that at least they can run through them and say they sang them and then come back here and look for a career.

I will say that Germany has 70 opera houses; I think she has more. Then there is Italy. And France, which is not a particularly musical nation, has a number of small opera houses. Let's throw in Austria, Vienna, Belgium, Holland; and then look at a similar or larger area in the United States and ask how many opera houses have we? To be quite frank, we have two. You have an opera house here in Chicago, and we have one in New York. I hasten to add the other cities that are starting civic operas, and I remember the Ravinia season; but just look into the facts and see who is doing the singing in these opera places and you will see that the very small pack of cards is shuffled a good deal, and that the opera season at Atlanta or San Antonio is made up of bits of the Chicago and bits of the Metropolitan operas. In no real way is there a career for the young singer in this land.

The fact is, if you want to be realistic about it, in Europe where these matters have been intelligently attended to, there are many centers for music. In the United

States we have practically one. I mean by that, New York, and I am not boasting of my own city—I am mentioning a deplorable fact. That means that the artists are fighting for a chance to sing there, play there. They stand in line hoping for a theater to get in the demand of the audience. It used to be that we had our concerts during the week, we now have most of them on Sunday, because you can get empty rooms and play to anybody you can bribe to come!

The concert career used to go through the country. Our only centers now, outside of a few cities, are the high schools. That might startle some of my friends in the East who haven't been all through the country; but you are witness to the fact that in towns of 25,000, 30,000, 50,000, and much larger populations in the United States, the high school contains about as much culture as radiates in that place. It contains devoted effort of the teachers and the children to produce a little drama, a little music, a little whatever there is. I think the high schools have gone about as far in this direction as they can go unless there is something beyond to aim toward.

For the last two years I have been talking with some of the most thoughtful musicians in this land about the possibility of decentralizing our music and creating certain centers outside of the cities. Very much cleverer men than myself agree with me in the feeling that the time has come to establish in every state—that is a very modest beginning—a public opera house. I call it that, but I hasten to explain what I mean. I mean a place where opera could be given and probably would be given, but where a company of singers would be engaged, where there would be an orchestra, where symphony concerts would be given, chamber music, and other kinds of concerts.

Here and there certain cities have approached this problem with extraordinary intelligence. I have much admiration for Baltimore, which has a civic orchestra which really suggested to me this idea. They managed in some moment of inspiration to

put the orchestra on public tax rate on condition that the tickets should always sell for seventy-five, fifty and twenty-five cents. There you can see the public jamming the doors of these concerts, because they can get in at a price they can afford; and music in Baltimore through this instrumentality is a vital force.

Now, I have a vision of a house in each state which should be the apex of our musical educational system; and if I could think of a better word than "opera house" I would apply it. I should like to describe to you what I see.

The states are very different; and these houses, architecturally and otherwise, would be very different.

I think this music center should be under the control of the musicians of the state, or the musicians who have come from the state and who are to go back there. I think it should be used primarily to employ the talent born in that state, to keep that talent there. We could leave it to the people in that state to decide how that talent should be employed, but I do have in mind that this center should be in your educational system; that you supervisors should have a cardinal interest in it. It is the place where your orchestral contests should take place, and your choral contests. You should bring the children there on one excuse or the other to hear the music; it should be the rallying point for music in your state.

These buildings would vary architecturally, but I hope none of them would have any boxes in them or anything else to suggest the support of a social or class interest. The old opera, the plaything of a leisure class, is not for us. I am not sure that these houses would care to produce, after twenty-five or fifty years, many of the old operas. (I may disagree myself, but I think most of the famous operas are abominably uninteresting and slow.) I should think we might have operas of our own kind, written by our own people who understand our temper, our life and our ideals. We shall not have that unless the opera can be pro-

duced in the state, in the community which the composer knows, and by the colleagues and friends of the composer among whom he grew up.

I have suggested how I think such music centers should be regulated and guided by the school system of the state, with the aid and advice of the best musicians you can get to help, preferably those produced by your own state. If you want to know how it should be paid for, I have talked with musicians and architects and they say that the outside figure which might interest the very rich and reckless states would be about one million dollars for the house, and about half a million dollars annually to keep it up. A good many of the states could get a good house for much less money and could maintain it for less. The essential thing is that it should be paid for on the educational bill of the state as part of the state education, and as the price for keeping the talent where the talent is born. If the state tax pays for the house, certainly the tickets should be sold as in Baltimore, at prices not over one dollar and going down to a quarter, so that music, the gift of the people to themselves, could easily and successfully compete with any other form of entertainment now open to us.

You might say that some of these results would be achieved more simply if you could get a millionaire to endow a fine school in your state. Go ahead and catch the millionaire! I have no doubt you will, and I have no doubt the results will be splendid. There are more youngsters who wish education than can now be cared for. I am sure that without some such device as other countries have employed, as I have here described it, the product of the schools in your state will probably leave you and come on where the only audiences are supposed to be organized.

You have got to organize the audiences in your state; otherwise, the best wish anyone could give you is that you won't educate so many musicians, that you won't be successful. Anyone who knows American edu-



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cation knows that if we keep on for another ten years increasing these high school orchestras and choruses, and making the grand stand play we are now making, and cannot point to any effect musically in the life of the people, your hard-boiled school boards will do to you what they did to the classics and what they are doing more and more to foreign languages and modern languages—they will simply withdraw the subsidy from subjects which blow up after the students leave school.

You may not know it, but music is on trial still in this country. You may take the attitude that you are just teachers, not influential, and all that. You may just do your work and hope and pray. There is a spiritual consolation in that philosophy, and you will need it!

It is far better for us interested in music to lead and speak now for all that we believe in, and for all the consequences of it. I sincerely hope that if you will agree with anything I have said here, you, as you go back to your work, will care to organize the public opinion in your state about this matter. Perhaps some of your Sectional Conferences will take up the matter.

I have been trying to take it up, but I have come to the conclusion that unless you do it we can't get on. I wrote to the House of Governors that meets in the summer and discusses important matters and asked them if they didn't want to discuss this and let some of us come down and present it to them. They were very courteous about it, but were afraid of it. They said quite properly that their conference didn't have as its purpose the initiating of legislation. They were looking for consolation and comfort themselves, not for further trouble!

I wrote to the National Chamber of Commerce, and had some very sympathetic letters from them. Then one by one these various governors wrote in to me of their own accord. The advice I got from them led me to seize this opportunity to speak to you. Those who were so kind and interested as to write about it personally said that they

felt this was desirable but that in our country it should come as part of our educational system, not as a detached music center such as the Metropolitan is, or the Chicago Opera, or any other opera house. It should be an integral part of our educational system and should so be paid for. I think they are right.

If you, individually or as a body, feel that this is important, I can bring you this message tonight, that the artists of the country, the famous singers and players, will support you in every way possible. I believe I may say that all the wealthy foundations in music will support you.

We feel, those of us who have thought of it—and I am taking it for granted you agree with me—that our big task in music in this country is to prepare, first, an opportunity for our enormous audience; in the second place, to prepare here what is common in Europe, the small career of the good musician who is not a genius. We now have our music on the basis that if you are not a world-beater you are nothing.

If we do those two things, music will be decentralized. There will be natural concert circuits from state to state. Cities will follow the state with other opera houses and we shall be organized as Germany is, and I think even better.

In New York where I live there are plenty of people within walking distance of the Metropolitan who can't afford the price to get in to listen to a performance. What good does the Metropolitan do them? And most of the United States can't get anywhere near the Metropolitan. The singer we have heard tonight is known to many of you, but to many others you owe it to this occasion that you have heard him at all.

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That is absurd, if you stop there. Our business is providing music for America. (Applause) We will say that Mr. Maddy's orchestra is a good thing when we know that those children can continue the love of playing through life, which they have got from you in school; and we will say it is a rather mean trick we played on them if we have given them a divine desire which never could be satisfied again.

In that spirit, I have tried to say that the production of great artists does not seem to me the most important problem in America. I didn't mean by that to belittle the great artist. Your problem and mine is something we are equal to if we try; it is to provide for each state, and later on for smaller sections, places that people can go to normally, as part of their civic right, to feed their souls at a shrine they love and admire—or at least, if they don't love and admire it, to feel as people have often felt in church, that they ought to love and admire it!

When you have great art incorporated in the life of the people, you needn't worry then about your calling on the faculty which undermines your work by telling the youngsters to play jazz; you needn't worry about the children coming back to you if they have gone abroad to study. They will have something to come back to which at present you do not offer, unless you urge them to come back and be teachers who will train more youngsters to leave the place, and so keep up the vicious circle forever.

I should much rather have talked about Helen! The Greeks were no more talented than we are. They had the good luck to enjoy a society highly organized for the civic development of art. If you want to know why those thousands of people sat listening, rapt, to a play by Sophocles or Euripides, which would bore any of our audiences now, the answer is that every man back of them had done some acting and some dancing before, and they wanted to see the experts do it.

I suppose it sounds vulgar to say it, but I should like to say that music ought at least

to aspire to the condition of baseball in this country, where you don't wait until the next morning to read the newspaper to see whether or not it was a good game. We go to the opera or the concert, and we wonder whether we should like it, and we are told the next morning.

So I feel that the great artists can have no proper career unless they grow up in a community in which people understand what they are doing, even though they can't do it.

The real reason I am hopeful for our country is that the communities do produce these talents everywhere. There is nothing wrong with the community. If we take these talents away, that is bad. If we can keep them where they were produced, we will have a richer and richer social appreciation of what children take easily enough but what grown people, unless life is organized for them, are likely to forget.

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The rural school choir consists of all the boys and girls above the third grade that can sing a given list of ten songs exactly with the phonograph. Choir membership charts are furnished and the rural teachers report to the county superintendent the names of the pupils who have learned to sing the ten songs accurately, and are therefore members of the choir. The aim is: "A Choir in Every One Room Rural School and Every Boy and Girl Above the Third Grade in the Choir".

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EDITOR'S NOTE:—In our October 1929 issue we printed an article by Miss Mabelle Glenn entitled "Visiting Music Classes in the Elementary Schools of England and Germany." This article gave rise to considerable comment in England, and particularly to the following article by Dr. Whittaker.

In justification of Miss Glenn's generalizations it should be stated that Miss Glenn based her article on the work she saw in the summer of 1929; at that time she was a member of a party of American music teachers who were, supposedly, being directed to the English schools in which typical work was to be seen, work which could be taken as a fair sample of that to be seen in most English schools.

Dr. Whittaker's article is printed here at Miss Glenn's request; she is anxious that the real facts about school music in Britain be known to American teachers.—P. J. W.

I HOLD no brief for the Elementary schools of Great Britain. One is bound to acknowledge with sorrow that we have yet to make enormous strides before we can consider that they are satisfactory as a whole. But the article by Miss Mabelle Glenn in the October number of this JOURNAL seems to me to give readers an entirely wrong impression of what is happening. I hope, therefore that the writer will not think me discourteous if I touch upon certain of her points. In order to avoid writing a very long article I will just take a few of Miss Glenn's statements and comment on them.

Miss Glenn makes this statement:—"It appears that every child in England is taught to sing three space C whenever called upon." This sweeping statement is entirely incorrect. Only in a small fraction of the schools is it taught.

"We heard no sight reading. I am not criticising English school music—I am reporting, only." It is a pity that no schools were visited at the time sight-singing was being done, because it may be stated without bias that, whatever our shortcomings may be, sight-reading is taught more thoroughly and more systematically and in a larger proportion of schools in Britain than in any other country of the world. This is

particularly the case in towns where there is a Music Supervisor, such as Manchester, Newcastle, Edinburgh, etc. Many competitive festivals include a compulsory sight-singing test for every school class entering, and the practice is growing. Indeed, some festivals make sight-reading compulsory in every section of instrumental and vocal work.

"We heard . . . no part singing." There is scarcely an elementary school of any size throughout the length and breadth of the kingdom where part-singing is not practised.

"The headmaster said he didn't believe in part singing in the elementary schools. I cannot believe that this is a universal conviction among English music educationists." The headmaster's statement is only a part-truth. The general opinion is that whereas part-singing is desirable to a certain degree, it is a mistake to spend too much time over it. It is considered better that a child should, say, in a single year, learn twenty unison songs rather than, say, five two-part songs. An extensive repertoire is a most desirable thing and if it is made impossible by a large proportion of the time being spent over part-singing then the educational value of school work is lessened. Most schools try to get a fair blend of the two things.

"We heard no a cappella singing in the schools." Miss Glenn totally overlooks the fact that climatic and racial conditions are vastly different here from America. Only the Jewish element mature rapidly in Britain, the Anglo-Saxon slowly, and children leave elementary schools at the age of 14 and 15. It is an almost invariable principle in our school-singing that "The child's voice is naturally treble." There may be in the upper classes of a school a few voices which have a downward tendency, but it is recog-

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nized definitely that to confine a child's singing to the lower register is exceedingly harmful. Of recent years in England there have been published a goodly number of two-part and even three-part songs in which all the lines are of equal compass, that of treble range. On account of the physical conditions in existence in this country it is difficult to see what a cappella singing could be done in elementary schools. There are a few suitable numbers, such as three or four of the two-part canzonets of Morley; but apart from these the only possible music for a cappella singing could be that written for adult voices. This would take the range of the lower parts so low as to be positively harmful to the children concerned. We differentiate very sharply between music of a compass suitable for young people and that suitable for adults.

"When seventh grade boys, some of them fourteen years of age, sang in soprano range, I wondered why the headmaster was missing the opportunity of having beautiful part singing." One cause of the beauty of well-trained boys' voices is that they are kept away from using the lower notes too much. If boys are set permanently to sing alto, as they used to be some years ago, then the quality deteriorates enormously. It is better that they should sing in unison beautifully than they should sing in parts badly. This, of course, has been remedied to a considerable extent by the songs of equal compass which I have just mentioned.

"Certainly these boys' voices were in the stage where they should have been singing in a lower range." Here again is a misunderstanding of the British attitude toward boys' voices. It is acknowledged that there are a few voices which fall gradually in pitch until they reach man's estate, but the vast majority of boys' voices do *not* fall and consequently they can go on singing soprano until the period of change comes. It is not the practice in this country to put the voice to sing a lower part when the boy gets older. We think that wrong except in special cases. The fact that the boys in the

church and cathedral choirs in England are quite the best in the world is sufficient evidence that the system is right. No continental nation can approach Britain in the question of beauty of boys' tone in church choirs, save perhaps in an occasional case. When I was in America I was always told that the ideal of a church choir was that of an English Cathedral.

"I fear for the future of these boy singers if they are kept on the soprano part through the changing period." But we do not keep boys singing soprano during the changing period. When their voices change they usually rest from singing altogether, or else sing everything within what compass they have left. Some authorities prefer complete cessation, others think that no harm can accrue if the voice is used lightly. We here in Britain have "known many beautiful tenors and baritones to grow out of boy sopranos," by the use of our own methods, not necessarily "when their voices were let down naturally, month by month."

It is a pity that Miss Glenn did not give more particulars as to the number of schools she visited and as to the amount of time she spent in them; then it would have been easier for American readers to judge as to whether her impressions were due to isolated cases or not.

With regard to the type of music used in schools, I cannot pretend to know first hand what is being sung in America; but I am in touch with the publishers' catalogues of both countries, and can only say that the proportion of good music published here is enormously greater than that published in the States. Both countries produce good and bad, without doubt, and publishers do not issue music unless it will sell. One may therefore assume that the good and bad music published by firms on both sides of the Atlantic is sung in schools. Basing one's impressions on this criterion one is bound to conclude that the general standard of music in general use in America is enormously lower than that in use here.

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NEW STANDARDS OF CHORAL WORK IN THE SCHOOLS OF AMERICA

In Retrospect

CHORUS SINGING in the high school received much needed impetus through the First National High School Chorus, which was assembled in the spring of 1928 for the First Biennial of the National Conference. The influence of the National Chorus was noticeable at the conference just past in the artistic finish of the choral singing of the high school groups which appeared on the programs of the general and sectional meetings, as well as in the worthy type of material sung by these groups. This may reasonably be taken as an indication that in many localities material of merit is replacing that of mediocre and poor quality in general use throughout the country some years ago. It means also, that supervisors are awakening to the fact that musicianly chorus singing is as important a factor in the musical development of the high school student as musicianly orchestral performance.

The Second National High School Chorus set an even higher standard for high school choral organizations. Eleven of their thirteen numbers were sung a cappella, and with such musical intelligence and feeling as to demonstrate the legitimacy and feasibility of stressing pure music in the high school.

Looking Forward

As the readers of the Journal know, the Committee on Vocal Affairs presented at the Conference business meeting on Friday

morning, March 28, four treatises on the subjects: (1) Singing During Pre-Adolescence; (2) Singing During Adolescence; (3) Singing for Mature Voices (Senior High School Voice Classes); (4) Senior High School Ensemble Singing. These reports are the result of two years of research work on the part of the general and sub-committees on Vocal affairs. The Committee recommended that the four reports be printed as a Conference bulletin.

This would mean that every supervisor and teacher of school music might avail himself of the results of the committee's work, which is so organized as to include practical suggestions for the conduct of vocal instruction from the primary grades through the senior high school. Each report includes also information regarding the types of material suited to and available for use during the period under discussion. The list of suggested material for high school glee clubs—boys' and girls'—as well as for mixed high school choral groups, has already appeared in the columns of this department. In the current issue will be found a short list of suggested material for junior high school organizations.

The Committee feels that it is not too optimistic in predicting that these reports, issued as a Conference bulletin, will contribute in larger measure to bringing about a uniformly high level of vocal work, not only in the high school, but also in the elementary school, a field which in the past has often been neglected.

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SUGGESTED JUNIOR HIGH SCHOOL CHORUS MATERIAL

Editor's Note:—The following lists, adopted at the Chicago Conference as a part of the syllabus on "Singing During Adolescence", are representative types of musically worthy material suited to the vocal and emotional development of junior high school pupils. The lists were not ready when the report was printed in the Journal, hence are appearing separately now.—E. G. H.

MIXED CHORUS

UNISON

But The Lord Is Mindful of His Own from "St. Paul"— <i>Mendelssohn</i>	Gray Book of Favorite Songs
Fairest Lord Jesus— <i>Crusaders Hymn</i>	Gray Book of Favorite Songs
Florian's Song— <i>Godard</i>	Progressive Music Series, Book IV
Morning Song— <i>Tosti</i>	Junior Laurel Songs
On Wings of Song— <i>Mendelssohn</i>	Progressive Music Series, Book IV
Our Native Land— <i>Grieg</i>	Dann Junior Songs
Sunrise— <i>Johnstone</i>	Dann Junior Songs

PART-SONGS

S. A. The Angel and The Shepherd— <i>Old French Noel</i>	Junior Laurel Songs
S.A. Hear Us, O Father, from "Rinaldo"— <i>Handel</i> ,	Junior Laurel Songs
S.A. The Holly— <i>Messner</i>	Progressive Music Series, Book IV
S.A. The Lonely Pine— <i>Moravian Folk Song</i>	Foresman Fifth Book of Songs
S.A. Song of Hope— <i>Traditional Hebrew Melody</i>	Junior Laurel Songs
S.A. The Strife is O'er— <i>Palestrina</i>	Foresman Fifth Book of Songs
3 Treble Voices—By the Singing Water— <i>Slovak Folk Song</i>	Foresman Fifth Book of Songs
S.S.A. The Linden Tree— <i>Schubert</i>	Dann Junior Songs
Pippa's Song— <i>West</i>	Dann Junior Songs
S.A.B. The Asa— <i>Rubinstein</i>	Laurel S.A.B. Book
S.A.B. Bonnie Charlie— <i>Scotch Folk Song</i>	Dann Junior Songs
S.A.B. Choral— <i>Bach</i>	Three-Part Music Ed. Series
S.A.B. Flowing River— <i>Chilean Folk Song</i>	Laurel S.A.B. Book
S.A.B. Foggy Dew— <i>Old Irish Air</i>	Laurel S.A.B. Book
S.A.B. Heather Rose— <i>Schubert</i>	Laurel S.A.B. Book
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"The Water-Carrier"— <i>Cherubini</i>	
*S.S.A.B. Integer Vitae— <i>Fleming</i>	Dann Junior Songs
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S.S.A.B. The Storm King— <i>West</i>	Dann Junior Songs
*S.S.A.B. Yuletide Night— <i>Bohemian Carol</i>	Foresman Fifth Book of Songs
S.A.T.B. Prayer of Thanksgiving— <i>Netherland's Hymn</i>	Oliver Ditson, Boston
S.A.T.B. Song of the Watchman— <i>Horsford</i>	Junior Music, Music Education Series

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Our Native Land— <i>Grieg</i>	Dann Junior Songs



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Densmore



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Morgan

19

The intermediary vowels in English cause much trouble to singers. Pronounce them always towards the vowel from which they come. For instance pronounce "SHALL" towards "AH," "IT" towards "E," "RUN" towards "AH" never towards "OO," "LORD" towards "AW," never "OH," etc. Beware of "suggested" vowels as "SHE-ALL" for "SHALL," "FU-LOCK" for "FLOCK," "SHE-PHERD" for "SHEPHERD," "REJE-OICE" for "REJOICE." Such diction is unpardonable but often heard. Also avoid finishing a nasal consonant with an "AH," as "MAN-AH," "COME-AH." Often final "D" causes the same fault.

22. Using the vowel "AH," sing the scale in the following moods, observing the changes in rhythm, tempo (speed), volume (loud or soft), intensity (definite or indefinite concentration), color (bright or dark). Note also the "size" of the vowel as allied with position or placement in the various moods as follows:

1. Small form--very forward--5-6-7-9.
2. Medium form--middle mouth--1, 4 and 10.
3. Large form--farther back and deep--2, 3 and 8.

This will teach you form or size of pronunciation allied to mood.

Ah

1. BESTIAL DYPH	6. MISTY
2. JOY OR VICTORY	7. FEAR
3. SORROW OR DEWAIL	8. BELONGING ORALIZATION
4. LOVE FOR SOME ONE	9. COMEST. RAPID ORALIZATION
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 S.S.A. Lo, How a Rose E'er Blooming—*Praetorius*
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 S.S.A. Nativity Song—*Plympton*
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CONTESTS VERSUS FESTIVALS

SOME supervisors think contests are of great benefit to school music organizations. Others believe them to be detrimental to the development. They may be either, depending upon conditions and attitudes of directors, students and "the folks back home."

The festival plan has been inaugurated in several states as a substitute for the contest. In every instance it has failed to create the enthusiasm generated by a contest, and contests have replaced the festival in most instances. Why not combine both and provide for both types of participants, as is done in the annual New England Festival?

A similar plan is being tried in Michigan this year in which an all-state high school chorus and an all-state high school orchestra, composed of selected singers and players, will meet and rehearse during the competitive events and give a concert for the contestants at the close of the contest. Thus contestants may spend their free time listening to rehearsals of the all-state organizations and members of the all-state organizations may attend the contest events between rehearsals. It is believed that this plan will bring together the believers of both contests and festivals and unite the school music forces of the state.

The contest serves as a stimulus to organizations winning the district contests and the right to compete in the state finals, while the all-state orchestra and chorus serve the weaker as well as the stronger schools by providing a strong incentive to individuals who may win a place in the all-state organizations even though their own chorus and orchestra are in the early stages of development.

Michigan is trying another unique plan next year which should be of general interest to music supervisors. All-county high school choruses and orchestras will be formed throughout the state in the fall and the best players from the county orchestras and choruses will be assembled into district orchestras and choruses to play for the nine district teachers' meetings in October. The players and singers who make the best records in these district orchestras and choruses will form the all-state orchestra and chorus for 1931. This plan of organization should, in a few years, greatly strengthen the school music of the state and materially raise the standards for all schools.

If this plan could be expanded to include the National High School Orchestra and Chorus, every school in every state would feel the impetus so created. If every all-state orchestra would include tryouts for places and send a seating chart to the Instrumental Committee the task of organizing the National High School Orchestra would be greatly facilitated, for players who made good records in all-state orchestras would be assured of places in the National. I believe the time will come when no player will be eligible to membership in the National High School Orchestra until he or she has won distinction in an all-state orchestra. Then, if the county and district orchestra plan proves successful and spreads to other states, instrumental music will have come into its own. The contest may no longer be needed when this condition prevails, or the contest may be so modified that it loses its sting.

STATE AND NATIONAL CONTESTS

SOME forty states are holding state-wide school music contests this month, and

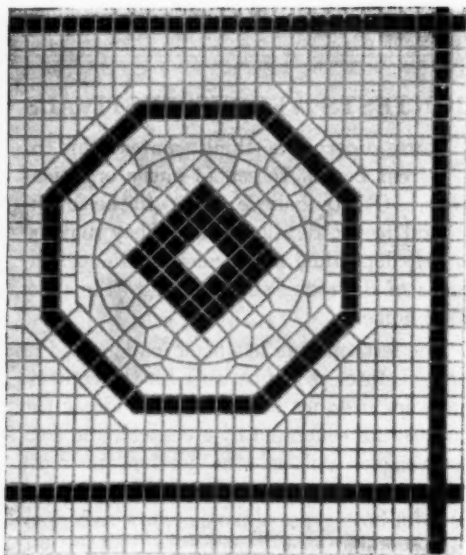
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the winners of the band and orchestra events are eligible to enter the National. The National School Band Contest will be held at Flint, Michigan, May 22, 23 and 24, and the National School Orchestra Contest will be held at Lincoln, Nebraska, May 29, 30 and 31.

It is estimated that forty bands will compete in Flint and that they will average sixty players each. The massed bands, some 2400 strong, will give a concert in a great outdoor stadium the final day of the contest. If you want to get a real thrill, come to Flint. Join the National School Band and Orchestra Association for 10c (sent to C. M. Tremaine, 45 West 45th Street, New York) and get reduced railroad fare. You are eligible to membership.

If you want to witness the highest peak of school music, come to Lincoln and attend the National School Orchestra Contest. Nothing in the history of school music has approached the perfection of the orchestras you will hear in Lincoln.

REPORT OF THE COMMITTEE ON SUMMER MUSIC CAMPS

THE increasing use of music in summer camps having already led to the establishment of a few camps in which music is the central activity and several other camps in which music is an important part of the program, the Music Supervisors National Conference has formed a special committee to formulate standards which should be considered in passing upon the plans of existing and projected music camps.

The Committee recommends that the following specifications be given careful consideration by any camp organization which desires the approval of the Conference Committee on Summer Music Camps, and that full information on these points be submitted in its application for approval.

I. Business Administration

No camp should be initiated until well formulated plans have been made which shall ensure sound financial backing extend-

ing over at least three years, with a budget based upon anticipated regular and extra fees and other revenues such as donations. There should be included provisions for scholarship funds to assure proper balance of parts. In general, evidence should be given that the announced promises will be scrupulously fulfilled.

II. Plant and Equipment

The site of the camp should conform to standards already set up by the National Association of Camp Directors as to drainage, drinking water, sports, both land and aquatic. It should be readily accessible by railroad and motor, both for people and for the obtaining of regular supplies of fresh green food. The buildings should be sanitary, attractive, and adapted to the varying musical activities. The small cottage rather than the large dormitory is favored.

III. Personnel

(a) *Students.* While it is possible to have both girls and boys in the same camp, the difficulties of such an arrangement are so great, involving necessarily a much larger plant with two widely separated sub-camps, that the undertaking of a combination camp is not recommended except under unusual conditions. Directors who contemplate such camps should have had experience with camps for boys or girls alone.

(b) *Staff.* Usually the staff should be conceived as consisting of three groups: (1) Administrators, (2) Instructors, (3) Counsellors or group leaders. While there may be some duplication between the groups, separation of function, living quarters, and, where necessary, regulations should be definitely recognized. In all cases the qualifications of the staff should equal those required in good school systems.

IV. Educational Program

The activities of the summer should be considered as a unified project of work. To this end the term should be at least six weeks in length and at least 75% of the student campers should be enrolled for the entire period. The daily program for 5½



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Southern College	Lakeland, Fla.	June 5 to Aug. 20	Mrs. Howard Barnum
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Milliken Conservatory of Music	Decatur, Ill.	June 9 to Aug. 4	Mae Chittum
De Pauw University	Greencastle, Ind.	June 9 to July 19	Marjorie Lower
Muncie Conservatory of Music	Muncie, Ind.	June 16 to July 19	Mr. Howard Thomas
Iowa State Teachers College	Cedar Falls, Iowa	June to Aug.	Naomi Evans
West Kentucky Teachers College	Bowling Green, Ky.	June 1 to July 31	
Central Missouri State Teachers College	Warrensburg, Mo.	June 3 to Aug. 7	Eugenia Deller
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North Texas Teachers College	Denton, Texas	June 2 to July 12	Mary Andersen
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or 6 days in the week should include a minimum of three hours a day in musical activities, two at least of which should be performing. Capable instruction on all the instruments of orchestra and band should be provided, with parallel vocal activities. Courses in theory, history, appreciation, rhythmic expression and dramatics are recommended as desirable additional activities closely related to the actual singing and playing. Liberal provision should be made for sports.

Except in special cases when very close supervision can be maintained, all the activities and performances of the students should be restricted to the camp grounds.

V. Cooperation Between Camps

It is recommended that both in locating camps and in differentiating programs, camp directors give careful thought to means by which all can cooperate both in building up their own camps and in forwarding the general music camp movement.

REPORT OF THE COMMITTEE ON INSTRUMENTAL AFFAIRS

(Editor's Note:—This is part of the full report adopted in Chicago.—P. J. W.)

THE past two years have witnessed steady progress in the work of the Committee for the development of school bands, orchestras and instrumental classes, particularly through the promotion of local, state and national contests.

The number of state school band contests organized by the Committee or held with its cooperation increased from 30 in 1928 to 38 in 1929 and will probably be 43 or possibly more this year. This means that the work has now been established in nearly all the states in the Union. When it is realized that in 1923, when the Committee undertook to sponsor and stimulate these contests, there were but two or three states holding competitions of this kind, usually with few participants, the growth of this work as fostered by the Committee stands out in clear relief.

The Committee did not begin its cooperation with the school orchestra contests until 1928, four years after the activity had started with the bands; but here the growth has been relatively still greater, being helped materially by the interest aroused in the school band contests. During the very first year of its work in the orchestral field the Committee assisted in 15 state contests, and during the second (1929) in 30. It also held the first National High School Orchestra Contest last May, in Iowa City, Iowa, under the auspices of the University of Iowa. This year there will be at least six or eight additional states organized.

The administrative work involved has been handled chiefly by C. M. Tremaine, secretary of this Committee and director of the National Bureau for the Advancement of Music.

The Committee's method of cooperation is to prepare rules and lists of test pieces for the National, and to draw them up in such a way that they may be adopted to advantage in the state contests also. However, the Committee makes no attempt to control the state contests nor does it make its assistance contingent upon the adoption of its rules, but endeavors to influence the state contests along the lines of their best development. This advisory and non-dictatorial policy on the part of the Committee has been the means of greatly increasing its influence and the acceptance of its rules as the goal toward which to work, and is operating with increasing success each year.

The growth of the contest activity is reflected not merely in the added number of states organized from year to year but even more significantly in the number of entries. These rose from a total of about 70 for the bands in 1924 to a total of 490 in 1928 and to approximately 650 in 1929. The total for the orchestras at the end of the second year of the Committee's cooperation was about 500. The increased participation is due largely to the organization of preliminary district contests in many states, bringing the

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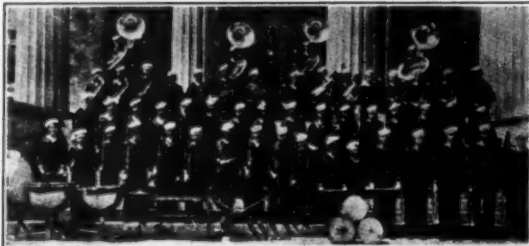
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77. **Last Page.** A programme suggested for First Concert.

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—Eb Clarinet	—Alto Clarinet	—Baritone Saxophone	—Trumpet B. C.	—Bb Bass
—Oboe & C Saxophone	—Bass Clarinet	—Alto-Horn	—Trumpet B. C.	—Drums
	—C Flute	—C Flute		

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benefits of the movement to the smaller and financially weaker schools. The Committee is planning to encourage this development still further.

The Committee is making every effort to combat too great concentration on the single idea of winning, and is making progress in convincing the band and orchestra directors that the contest is but a means to an end, and when so used provides an invaluable stimulus to achievement. Contests can contribute to the educational value of all the contestants if the leader will develop the right attitude.

There has been a large and steady demand during the past two years for the Committee's booklets, "School Bands—How They May Be Developed," "School Orchestras—How They May Be Developed," and "Survey of Music Material for Bands in Elementary, Junior and Senior High Schools." The last of these will be revised shortly to include a mass of new material published since the first edition was issued and largely attributable to the interest aroused by this booklet.

The Committee's latest publication is a "Survey of Music Material for School Orchestras" by Dr. Victor L. F. Rebmann, a list of some 1600 compositions carefully graded according to difficulty and classified according to type. This is a revision and substantial enlargement of an earlier list by the same author.

Another recent publication is the booklet, "All-State, City and County Orchestras," by Joseph E. Maddy, published by the National Bureau for the Advancement of Music with the financial aid of the Juillard Foundation. It is intended as a practical guide to those wishing to organize such groups and is expected to be a real help in developing this activity.

The Committee is also interested in fostering the small ensemble and took a first step in this direction with its publication last year of a list of suggested solo and ensemble numbers for instruments of the band. We

are now compiling a similar list for instruments of the orchestra, and a list of suitable music for small ensembles. The growth of the latter is being hampered through lack of sufficient suitable material.

Valuable as the contest movement has been, it by no means represents the Committee's sole instrumentality for stimulating interest. Within the past two years, and particularly within the last twelve months, the Committee has devoted much attention to the development of state, sectional and national orchestras. The National High School Orchestra has a particularly far-reaching influence, for not only does it have a direct value in stimulating and training those fortunate to become members but through those enthused and highly trained players, when they return home, it affects the orchestra from which they come and in many cases the entire school music program.

While the organization and development of the National High School Orchestra and Band Camp at Interlochen, Michigan, is not a direct activity of this Committee, nevertheless the camp has been greatly aided by the members of the Committee and is proving itself a highly important factor in stimulating the growth of all-state, city and county high school orchestras.

But we must look beyond the immediate work in the schools. This applies not only to most of the activities of this Committee but to all branches of school music. There is an urgent and growing need for the Committee, and, indeed, for the Conference, to cooperate with other forces looking to the development of a definite movement for utilizing in after-school life the training the young people are receiving in the schools. Otherwise there will be a strong public reaction against the expenditure of money in this direction, and there will unquestionably be a certain economic waste. The narrowing of the field for the professional musician, due to the movietone and other inventions, is making it imperative to develop large numbers of capable amateurs

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Recessional.....	DeKoven	2583	.12

FOR THREE-PART SINGING

Minor and Major.....	Spross	2840	.12
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both in instrumental music and in vocal music, and to join with forces outside the schools in doing so. The leading of such groups will help to compensate the professional musician for losses of opportunities in other directions. The Conference through its various standing committees might well take the initiative in crystallizing public sentiment in this direction with the view of developing some concentrated effort on these lines.

REPORT OF PIANO SECTION, COMMITTEE ON INSTRUMENTAL AFFAIRS

(Editor's Note:—This is part of the report adopted in Chicago.—P. J. W.)

THE work of the Committee during the past two years has been to stimulate the piano class movement and to guide it along the lines which are most productive of satisfactory results.

At the biennial Conference in 1928 an advance copy of the Committee's "Guide for Conducting Piano Classes in the Schools" was submitted to the Conference and received its official endorsement. Immediately thereafter 10,000 copies of this booklet were printed; in August, 1929, a second edition of 10,000 was issued, and this edition is pretty well exhausted. The great demand for this publication can undoubtedly be traced to its broad and impartial attitude. Because it represents principles which have been approved by consensus and gives much assistance in the organization and conducting of piano classes without recommending or favoring any specific methods, it has met a hearty response from public school officials and has been used as a foundation text in many college and university piano class methods courses.

The success of the piano class movement, as is the case with every educational development, is dependent upon competent teaching. Recognizing the great tendency for incompetent and poorly trained teachers to enter this field, the Committee felt the need

for carrying on an intensive program urging all prospective teachers to get thorough training and also urging school authorities to accept only properly prepared teachers. To this end it was necessary to stimulate normal courses in piano class methods and to get out a list of institutions where teachers' courses are available in order to answer the requests which came for this information. In May, 1929, the Committee prepared and published a list of 44 colleges and conservatories where such courses are given. Since then we have received the names of 22 additional schools. It is now our purpose to publish a Supplement to this list, as soon as all colleges and conservatories can be circularized again, in order that as many as possible may be represented.

Besides preparing these various publications, it was of the utmost importance for the Committee to work along the line of disseminating information acquired. This necessitated a wide-spread circularization and subsequent correspondence to carry out our ideas and to give those seeking information the proper counsel and advice. The details connected with following this policy involved the expenditure of considerable money. Fortunately, the Committee was able to secure this from the Piano Manufacturers' National Association, through the National Bureau for the Advancement of Music. It was, of course, understood that the Committee would not be influenced by any commercial consideration. The first step was to secure the full time services of a specialist in piano class work; this was made necessary by the deluge of correspondence requiring specific information on teaching problems. Miss Ella H. Mason, who has had nine years piano class teaching experience in the public schools of Rochester, New York, and has conducted methods courses in Rutgers University, the Eastman School of Music and in several Canadian cities, was selected for this position at the meeting of the Committee in September 1928, and began her work with the Bureau September 1, 1929.

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A personal consultation service was established, and announcements were made in various music and educational magazines that Miss Mason would be glad to discuss problems in connection with the organization and teaching of piano class work. These announcements brought about a substantial increase in the number of letters which required personal answers. Also, many have called at the Bureau to meet Miss Mason and talk over different phases of group instruction. Perhaps the largest group availing themselves of this service is made up of teachers who are starting the piano classes in the New York Public Schools and who were referred to the Bureau by Mr. Gartlan.

In December 1928 the Music Teachers National Association formed a Committee to make a study of group teaching and to prepare a pamphlet written from the viewpoint of the private teacher. The booklet, "Piano Classes and the Private Teacher," which was the result of the study of this Committee, was prepared with the aid of the Bureau and published by them for the Committee in November 1929.

Perhaps the most important piece of work of the Committee is the preparation and publication, also in November 1929, of the "National Survey of Piano Classes in Operation," which contains the experience of those who have been actually conducting or supervising piano classes. It contains digests of the 250 most recent questionnaires returned by those reporting piano classes in operation, as well as much statistical material and analysis of problems raised. Because it gives an exact picture of exact conditions throughout the country, it has been enthusiastically received.

Although this Survey gives marked evidence of the widespread interest in the movement, the statistics compiled after March 1st are even more impressive. Two figures are of striking interest: 4428 cities and towns have written to the Bureau for information on piano classes; 845 cities and towns have reported piano classes already in operation.

Of the 1540 individuals who have written us regarding their classes, 904 definitely report favorable results, while only 82 report classes discontinued. Of these 82 it is gratifying to note that 72 were for causes other than unsatisfactory results, leaving only 10 discontinued for this reason.

Since the publication of the Survey, the demand for more detailed information about some of the cities in which piano classes have been very successful has been so marked that the Bureau has prepared a Supplement containing more detailed reports from twelve cities. The different plans of procedure described in this Supplement, which will soon be available for general distribution, will furnish many practical suggestions.

The Committee recommends that this work be continued along the general lines mentioned herein, but with an additional stress placed on individual attention. Since a very general interest in piano class instruction has now been aroused and is constantly spreading, it would seem well to have our efforts concentrated not so much on expanding the movement as on rendering the most helpful service to those cities where classes have been inaugurated and assisting those who are handling the classes to meet their constantly arising problems.

Because the piano class movement has grown far more rapidly and had a more general success than the Committee anticipated, it is our belief that the present contribution of the piano work to public school music is but a forecast of the greater service which it will render in the future.

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NEVER has the National Education Association given music so prominent a place on its convention programs as at the recent convention of the Department of Superintendence at Atlantic City, where the National High School Orchestra and allied organizations presented nearly forty musical programs, and Walter Damrosch addressed a general session of the convention on "The Value of Fine Arts in Enriching Human Life."

The following musical programs were given at the convention:

Sunday, Feb. 23: 4 P. M. Vesper Service, Brahms Quarter (vocal) and Multiple String Quartet (24 players) from National High School Orchestra. 8 P. M. Concert, New Jersey All-State High School Orchestra. 9 P. M. Broadcast program, National High School Orchestra Camp Orchestra, Columbia Chain.

Monday, Feb. 24: 9. A. M. General Session, 30 minute program, Choir of the New Jersey State Teachers College, Upper Montclair, New Jersey. 2:30 P. M. Section meetings: Supts. from cities 10,000 to 50,000, Ensemble from National High School Orchestra; Supts. from cities 100,000 to 200,000, Harp Ensemble from National High School Orchestra; Supts from cities over 200,000, String Quartet from National High School Orchestra; Dept. Health and Physical Education, String Quartet from National High School Orchestra; Dept. Elementary School Principals, New Jersey State Teachers College Choir; National Association of Inspectors and Supervisors, String Quartet from National High School Orchestra; Dept. Municipal Normal Schools and Teachers Colleges, String Quartet from National High School Orchestra. 8 P. M. General Session, Atlantic City, Atlantic City High School Band, augmented by 50 players from the National High School Orchestra.

Tuesday, Feb. 25: 9:00 A. M. General Session, Boys' Chorus from Cass Township

School, Minersville, Pa. 9:00 A. M. Section meetings: Dept. of Rural Education, Harp Ensemble from National Orchestra; American Educational Research Association, String Quartet from National Orchestra. 2:30 P. M. Section meetings: Dept. Municipal Normal Schools and Teachers Colleges, String Quartet from National Orchestra; American Educational Research Association, Atlantic City High School Orchestra; National Association of Inspectors and Supervisors, String Quartet from National Orchestra; Organization (Discussion Group), Soloists from National Orchestra; Administration (Discussion Group), Multiple String Quartet from National Orchestra. Buildings and Equipment (Discussion Group), Boys' Chorus from Cass Township, Minersville, Pa.; Operation and Maintenance (Discussion Group), Harp Ensemble from National Orchestra; Public Relations (Discussion Group), String Quartet from National Orchestra; Department of Vocational Education, String Quartet from National Orchestra. 8:00 P. M. General Session, Pageant of Time, with music by Atlantic City groups.

Wednesday, Feb. 26: 9:00 A. M. General Session, National High School Orchestra Camp Orchestra (Bloch's "America"). 2:30 P. M. Section Meetings: Department of Elementary School Principals, Multiple String Quartet from National Orchestra; American Education Research Association, Harp Ensemble from National Orchestra; National Association of Inspectors and Supervisors, Soloists from National Orchestra; Division of County Superintendents, String Ensemble from National Orchestra; Department of Superintendents from cities 10,000 to 50,000, String Quartet from National Orchestra; Department of Superintendents from cities 50,000 to 100,000, Soloists from National Orchestra; Department of Superintendents from cities 100,000 to 200,000, String Quartet from Na-

(Continued on page 65)

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California Conference

L. WOODSEN CURTIS, Los Angeles, California, 2nd Vice-Pres. and Editor

THE attendance from California at the National Convention greatly exceeded all expectations. The following people were present:—

Mary W. McCauley, State Teachers College, San Francisco; William Hartshorn, Beverley Hill; Doris Moon, Santa Monica; Minerva C. Hall, Director of Music, Long Beach; Arthur G. Walberg, State Teachers College, Fresno; Alice Rogers, Director of Music, Santa Monica; Genevieve E. Uhl, Ass't Supervisor of Music, Sacramento; Ruth M. Phillips, Supervisor of Music, Sacramento Co.; Lyllis D. Lundquist, Mountain View; Estelle Carpenter, Director of Music, San Francisco; Julia Howell, College of Music, U. S. C.; Mae Knight Siddell, Ass't Supervisor, Santa Monica; V. Marguerite Brooks, Supervisor of Music, Needles; Jessie E. Marker, Ass't Supervisor, Los Angeles; Glenn H. Woods, Director of Music, Oakland; Mary E. Ireland, Supervisor of Music, Sacramento; Ida E. Logan, Oakland School Music Dept.; Otis M. Carrington, Sequoia Union High School, Redwood City; France M. Brey, Supervisor of Music, Vallejo; Rev. E. Vitry, Dir. of Music, Diocese of Los Angeles; Julia M. Neppert, Head Music Dept., Lowell H. S., San Francisco; Alice Sturdy, Bancroft Jr. H. S., Los Angeles; Jennie L. Jones, Supervisor Orchestra Div., Los Angeles; Marguerite D. Keyes, Music Dept., Burbank Jr. H. S., Los Angeles; Annette Cartledge, Univ. of Redlands, Redlands; Herman Trutner, Jr., Supervisor of Bands and Orchestras, Oakland; Frances A. Greenwood, Lecturer in Music Appreciation, R. C. A. Victor Co., Los Angeles, Cal.

The California Section Dinner was held Tuesday evening, March 25th in Dining Room No. 1, all the above being present.

In addition to a very pleasant social evening, the affair was turned into somewhat of a business meeting which was presided over by Herman Trutner Jr., President of the California Section. Matters concerning the California Conference and the program for next year were discussed generally. Discussion however centered mostly on the proposition of inviting the National to California in 1934. Much enthusiasm was aroused, and it was unanimously voted to invite the National to California in 1934. The President was delegated to invite the Northwest Conference to join us. Mr. Walberg of Fresno presented the invitation from the floor at the last general meeting.

Mr. Trutner received telegrams from Governor Young and State Supt. Kersey extending a cordial invitation to hold the National Conference in California in 1934.

Miss Hall, Mr. Woods and Miss Rogers were a committee appointed to draft a wire to Miss Mabelle Glenn, the retiring President of the National Conference, expressing the appreciation of the California Section of her successful year as president culminating in the splendid and inspiring program presented at Chicago.

Miss Carpenter, Chairman of the Hospitality Committee, saw to the decoration at the dinner and had provided a quantity of poppies which were worn by the California group and many others who were for California in 1934.

The 1931 Meeting of the California Conference is scheduled for the dates March 30 to April 2; block these dates off now on your calendar! The place of meeting and other details will be described in the next issue of the JOURNAL.

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Eastern Conference

PAULINE A. MEYER, Cortland, New York, 2nd Vice-Pres. and Editor

THE final curtain has fallen upon the seventy-first meeting of the Music Supervisors National Conference. I am so imbued with the spirit and enthusiasm of the convention that I cannot refrain from writing this open letter to be addressed to you through the JOURNAL, even before I depart from the headquarters hotel.

The previous number of the JOURNAL has given you the program, and this, and possibly subsequent numbers, will endeavor to give you some reports of the convention. Regardless of how detailed the description may be, words will fail to convey to you the real spirit and success of the occasion. President Glenn and her colleagues are to be congratulated most heartily upon this grand climax of their successful administration.

Elsewhere in the JOURNAL you will undoubtedly be informed of the grand total of memberships and of the large percentage registered at the convention. According to Treasurer Clarence Wells, the membership in the Eastern Conference, to date, is about twelve hundred (which is several hundred more than two years ago.) Two hundred and fifty of whom were in attendance at Chicago. The Eastern Conference Banquet was a traditional gala affair. Dr. Will Earhart of Pittsburgh, as toastmaster, was the instigator of continuous rounds of mirth and pleasure. Dick Grant, in his inimitable role as song-leader, was about twelve per cent better than ever before. The only note of regret was that all of you were not with us.

As we leave this great Second Biennial National Conference to its unparalleled place in history, we now look forward to our next Biennial Eastern Conference which will be held at SYRACUSE, N. Y., MARCH 18-20, 1931. Your host and officers already have most attractive program features

planned for your interest and pleasure, and solicit your fullest support and cooperation in making it an occasion of the greatest advantage to all concerned.

Most sincerely yours,

M. CLAUDE ROSENBERRY,

President.

ATLANTIC CITY MUSICAL PROGRAMS

(Continued from page 61)

tional Orchestra; Department of Superintendents from cities over 200,000, String Quartet from National Orchestra; Department of Vocational Education, String trio from National Orchestra. 8:30 P. M. Dress Rehearsal of National High School Orchestra.

Thursday, Feb. 27: 9:00 A. M. General Session, String section of National Orchestra (200 players); 2:00 P. M. General Session, Concert by National Orchestra and address by Walter Damrosch.

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North Central Conference

GAYLORD R. HUMBERGER, Springfield, Ohio, 2nd Vice-Pres. and Editor

MUSIC Supervisors of the North Central Conference who attended the National Conference in Chicago broke bread together in the luxurious South Ball Room of the Stevens Hotel Tuesday evening March 25th. Informality was in evidence at all times, and the usual enthusiasm which the North Central group always has. The gaiety reigned supreme until our worthy leader and President Mr. Herman F. Smith arose to announce that the assembly would be led in singing by Prof. Gordon, Director of Music, University of Wisconsin. Mr. Smith of Washington High, Milwaukee, presided at the piano. State songs and yells kept things warm and at intervals calls for the Rooster Song were heard; but for some reason (probably climatic) the rooster song did not materialize. Our President next introduced the officers of the North Central Conference: Miss Ada Bicking, Mr. David Mattern, Mrs. Ann Dickson, Mr. Harold Winslow, Miss Edith Keller, Mr. Frank E. Percival, Mrs. Homer Cotton, Mr. Gaylord Humberger.

Following the dinner a group of songs by the Men's Glee Club from State Teachers College, Morehead, Minn. under the direction of Mr. Daniel Preston greatly pleased those present. These young men with their able director sang their way to and from the Conference.

Dr. Preston Bradley, pastor of the Peoples Church, Chicago, was the speaker of the evening, his theme being "Seeing yourself from the other side of the desk." Dr. Bradley spoke on the value of culture in education, and the vital part the arts play in the development of this very important side of the child's life. Dr. Bradley said, "To cultivate the taste is the very essence of culture." He also stressed very strongly

the following: "To write your personality into the life of the adolescent youth is the great privilege of every music teacher." The whole affair was very inspiring; both the enthusiasm and the attendance evidenced the real spirit of the North Central Conference.

The 1931 Meeting

The 1931 meeting of the North Central Conference is scheduled for the dates April 13 to 17. The place and many other details will be announced in the next issue of the JOURNAL.

The "In-and-About" Club of Central Ohio

The "In-and-About" Club of Central Ohio is entering its second year with increased interest and enthusiasm, and a membership list of ninety-three. The fall meeting, held at Dayton, featured a demonstration of Voice Testing and Classification in the Junior High, by John W. Beattie of Northwestern University. Music was furnished by the Glee Clubs and the A Cappella Choir of Steele High School, Lewis Horton directing.

At the February luncheon, the Capital University Men's Glee Club, directed by Wilbur Crist, presented the musical program, and Karl W. Gehrken, Oberlin College, gave a delightful travel talk, relating some of his experiences in his recent trip around the world. The April meeting was held on the campus of Ohio State University, in connection with the Annual Educational Conference, April 4th and 5th; and the final program of the year will be held at Springfield, in May, when various demonstrations of the work carried on in the Springfield schools will be given under the supervision of Gaylord Humberger and Ella Gaver.

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Southern Conference

J. HENRY FRANCIS, Charleston, West Virginia, 2nd Vice-Pres. and Editor

THE Second Biennial National Conference is now in the realm of History—and such history as never before dreamed of. If you were not fortunate enough to be able to attend the meeting in Chicago, your perspective will need to be quite broad to take in even the distance-dimmed review of the highlights that an enthusiastic reporter could give you. The Book of Proceedings, of course, will carry the various programs and discussions; but the thrill that comes from the actual hearing of the wonderful expositions of vocal and instrumental music, the happy, helpful association with fellow workers from different but like-aspiring communities, and the general feeling of co-operative goodfellowship that pervaded the whole assemblage, cannot be brought to you on paper. Plan now to be with us next time!

Among the more important social functions of this gathering, was the Southern Conference Banquet. President Grace Woodman presided, and a statement of conditions in the South was made by each State Chairman.

Miss Clementine Monahan outlined in brief the plans for the 1931 meeting. For the "next time," for us, means Memphis—next Spring, March 11th to 13th. The folks are not promising anything in the way of a Chicago blizzard, of course; but they are extending a most cordial welcome, with something unusual in the way of entertainment. Our President and the members of the Executive Committee are also planning many special features. I understand that Mr. Maddy is to be there to train and direct the Southern Conference Orchestra, and that Billy Breach has promised to come down to take care of the Chorus. Let's go!



A LOBBY SING AT THE CHICAGO MEETING

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A FORMULA TO MAKE CONTESTS MORE FAIR

M. EMETT WILSON

Associate Professor of Instrumental Music, Ohio State University

Editor's Note:—Professor Wilson's paper is a good example of the sensible manner in which the modern test and measurement movement attacks the problem of human frailty or variability in judgment. The scientific measurer simply says, 'Let us dispassionately observe what the human being does and then provide for a just appraisal of these tendencies.' The working out of this attitude is ingeniously applied in this article to one of the most troublesome situations which the director of music meets, the evaluating of the marks given by a number of judges in a competitive music contest. This article should be helpful not only in itself but as suggesting means of attacking other troublesome matters of judgment.—P. W. D.

NO ONE would think of entering a contest if he knew that after the contest had been concluded the chairman of the judges was going to flip up a coin to determine who should have first place. On the other hand, if ten prominent and reliable judges all agreed on which contestant should have first place, no one would question the reliability of the decision. Contests frequently take place which are no more fair than the situation first mentioned; yet to the contestants and to the general public the judgment is represented as being entirely reliable and just. It is possible easily to measure with quite a degree of accuracy the reliability of the judgments rendered in a musical contest. Is there any reason why this should not be done and stated right along with the decision itself? Every one could then know whether the contestant who won first place did so by virtue of superior performance or by pure luck.

In this day, when every phase of education is being reduced to scientific and mathematical precision, it is strange that no effort has been made to treat mathematically the

musical contests, which are fundamentally *measurements* of various musical organizations or individuals, and which usually make a statement of the results of the contest in terms of 1st and 2nd place, etc.—i.e. by a mathematical scale. To determine the reliability of the judgments rendered at a contest no statistician is required, and any one who is capable of figuring up the score sheets of a contest would not find it difficult to manipulate the formula.

In a contest of any sort whatsoever the contestants are measured against a certain scale. In the high jump the scale is inches; in a football game, the points of score; in a musical contest—degrees of resemblance to an ideal performance. It is easy to measure inches; the points of football score are definitely stated in the rule book; but in music the ideal performance exists, if anywhere, only in the sum total of all the minds of those experts who are capable of judging music contests. If there were absolute uniformity among experts regarding what is an ideal performance, the judging proposition would be relatively simple and reliable. If there were no uniformity among experts, but each had a different idea regarding what constitutes perfection, it would be ridiculous to have contests. As a matter of fact, the actual situation lies somewhere between these extremes. So when a small number of the sum total of all experts who are eligible to judge music contests are selected to officiate at a contest, there is sometimes complete agreement and sometimes com-

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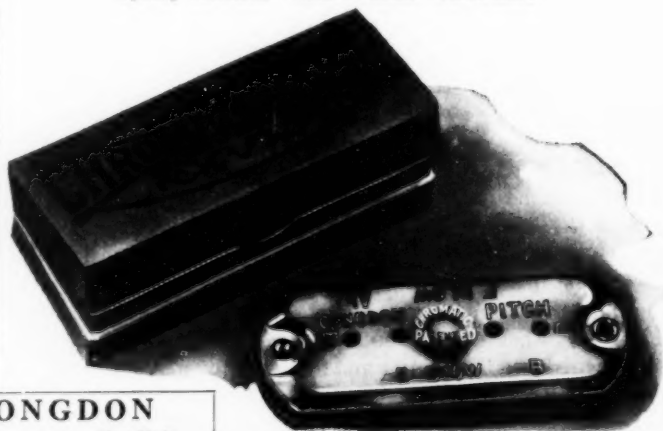
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plete disagreement among the judges, but generally there is both some agreement and some disagreement.

A radical difference of opinion among the judges may be due to the fact that the contestants are so nearly equal that judgment is impossible, or it may be due to the inefficiency of the judges. In either case, however, the judges are not equal to their task, and the contest should be declared a draw. This is very apparently the situation when one judge awards 1st place to a contestant who has been awarded last place by another judge and middle place by a third judge. Such a judgment we may say has zero (.00) reliability. If the judges are in entire agreement, their reliability is 1.00, —to use the scale of measurement which is used in stating the probable error (P.E.) of any correlation. The reliability of a judgment, therefore, may be determined by the amount of agreement among the judges, as indicated by their rankings of the contestants. This agreement can be measured and numerically stated by finding the correlations between the ranks awarded the various contestants by the several judges. If the correlation is 1.00, the judgment is entirely reliable. If the correlation is .00, or between .00 and -1.00, the judgment is entirely unreliable.

The significance of a minus correlation is rather puzzling. Such a situation would occur if one half of the judges awarded 1st place for the slowest interpretation of a piece, while the other half awarded 1st place for the fastest interpretation. Again, if the judges did not listen to the contestants but put down the rankings entirely at random, the correlation between the score sheets would likely be .00. In either instance, the judgment which might be secured by adding scores or ranks or by any other manipulation, would have no reliability. If the judges are judging by criteria or ideals so radically different, no reliable decision can be reached. Some might argue that the decision desired is not necessarily an agreement of judges but

the average of their different ideas. This, however, is illogical, for a performer who took the half way course would not be commended by either type of judge, and the performer who satisfied one judge and received 1st place would do so by the spurious result of chance in the manipulation of the scores. Thus any correlation coefficient between -1.00 and .00 must be regarded as indicating .00 reliability in judgment.

Some may object that the number of judges influences the reliability of the judgment. Of course this is true; the greater the number of judges, the more reliable the decision, if all the judges are equally efficient. However, our formula does not tell how reliable the judgment would be with a greater number of judges; it merely tells how reliable it is on the basis of the judges actually selected to judge the contest. The judges selected for the contest may not fairly represent the total opinion of all good judges; they may average worse, they cannot average better. The total of all good judges is the perfect criterion, and the larger the number of judges, the nearer we approach that perfect criterion. The reliability of the judges, therefore, may be less than that which our formula indicates; it cannot be greater.

To find the reliability of a group of judges it is necessary to find the correlation between the rankings awarded by each judge and those awarded by every other judge. The average of these correlation coefficients will give the coefficient of reliability of the group. Finding so many correlations involves considerable labor. T. L. Kelley has given a short cut to the process in the following formula: (Truman L. Kelley, *Statistical Method*, MacMillan Co., New York, 1923.

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pp. 217-218, formula 172, "Average Inter-correlation".)

$$r_{11} = 1 - \frac{a(4N+2)}{(a-1)(N-1)} + \frac{12 \times \text{summation } S^2}{a(a-1)N(N^2-1)}$$

a = number of judges

N = number of contestants

S = sum of ranks awarded each contestant

For example, in a contest where the eight judges ranked the five contestants as indicated below, the formula would be worked out in the following manner:

Contestants	Ranks of Judges								S^2
	A	B	C	D	E	F	G	H	
M	2	1	4	2	3	2	4	2	20
N	5	5	3	5	2	4	5	5	34
O	1	4	1	1	5	3	2	4	21
P	2	2	2	3	1	1	1	1	13
Q	4	3	5	4	4	5	3	3	31
									3127

Substituting '8', (the number of judges) for 'a' in the formula and substituting '5', (the number of candidates) for 'N', the formula reads

$$1 - \frac{8(4 \text{ times } 5 + 2)}{(8-1)(5-1)} + \frac{12 \text{ times } 3127}{8(8-1)5(5^2-1)}$$

Multiplying,

$$1 - \frac{176}{28} + \frac{40651}{6720}$$

Dividing,

$$1 - 6.285 + 6.04925 = .76425$$

coefficient of reliability.

If the reliability of the judges is .00, the result of the contest is entirely a matter of luck; and if there are two contestants, there is once chance in two that the correct one will be chosen for 1st place; if there are three contestants, there is one chance in three that the correct one will be chosen for 1st place, etc. Similarly, if there are ten contestants, there will be one chance in ten that the right one will be chosen for 1st place. Now the chances that the first two places will be correctly selected, if there are ten contestants, is $1/10 \times 1/9$. Similarly, the chance that

the first three will be correctly placed is $1/10 \times 1/9 \times 1/8$.

Again, if it is desired to know the chances that the correct contestants have been chosen for the first three places but not necessarily in the correct order in these places, it can be found thus: $1/10 + 1/9 + 1/8$.

If the reliability of the judges is .75, their judgments will be correct in 75% of the cases. In the remaining 25% pure chance will prevail. Thus if it is desired to know the chances out of a hundred that the first three places have been correctly filled in a contest where there are ten contestants and where the reliability of the judges is found to be .75, we may use the following procedure:

$$75 + \frac{100 - 75}{10 \times 9 \times 8} = 75.03$$

The formula may be stated thus:

$$R + \frac{100 - R}{N(N-1)(N-2)}$$

R = reliability of the judges

N = number of contestants

The formula to determine the chances out of a hundred that the 1st contestant has been properly chosen is:

$$R + \frac{100 - R}{N}$$

The formula to determine the chances out of a hundred that all the contestants have been correctly placed is

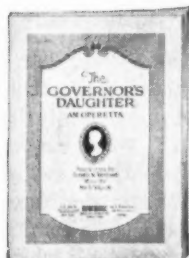
$$R + \frac{100 - R}{N(N-1)(N-2) \dots (N-(N-1))}$$

Since in most school music contests it is the first three places that interest us, there is printed here a table of the chances out of a hundred that the first three places have been correctly placed, in contests where there are from three to fifteen contestants and with various reliabilities among the judges.

It may be noticed that chance contributes very little to correct judgment when there are more than five contestants.

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Chances Out of A Hundred that the Contestants in the First Three Places Have Been Correctly Chosen in Contests of From Three to Fifteen Contestants.

Number of contestants	Reliability of judges								
	.10	.20	.30	.40	.50	.60	.70	.80	.90
3	25.00	33.33	41.67	50.00	68.33	76.67	75.00	83.33	91.67
4	13.75	23.33	32.92	42.50	52.08	61.67	71.25	80.83	90.42
5	11.50	21.33	31.17	41.00	50.83	60.67	70.50	80.33	90.17
6	10.75	20.67	30.58	40.50	50.42	60.33	70.25	80.17	90.08
7	10.43	20.38	30.33	40.29	50.24	60.19	70.14	80.10	90.05
8	10.27	20.24	30.21	40.18	50.15	60.12	70.09	80.06	90.03
9	10.18	20.16	30.14	40.12	50.10	60.08	70.06	80.04	90.02
10	10.13	20.11	30.10	40.08	50.07	60.06	70.04	80.03	90.01
11	10.09	20.08	30.07	40.06	50.05	60.04	70.03	80.02	90.01
12	10.07	20.06	30.05	40.05	50.04	60.03	70.02	80.02	90.01
13	10.05	20.05	30.04	40.03	50.03	60.02	70.02	80.01	90.01
14	10.04	20.04	30.03	40.03	50.02	60.02	70.01	80.01	90.01
15	10.03	20.03	30.03	40.02	50.02	60.02	70.01	80.01	90.04

The reliability coefficient will not always be exactly correct, since the correlation is drawn from the entire number of contestants and the coefficient is applied to only a part of the contestants. Except in exceptional cases, however, the coefficient of reliability will be too high rather than too low. This is not a serious difficulty, since we are interested primarily in searching out those contested decisions which have a low reliability or no reliability. Nevertheless, in a situation where the judges agree unanimously on 1st place but disagree on the other places, it is obvious that their decision regarding 1st place has a very high reliability, whereas their decision regarding the other places has the reliability which the formula gives—or less. At first thought this might seem to make the formula impractical, for frequently judges are fairly well agreed on the first three places but disagree decidedly on the lower positions,—especially where there are a large number of contestants. However, if one will figure out the reliability coefficient for such situations according to the formula, he will find that the agreement of the judges on these few places—i.e. their selection of the correct candidates for the first three places from a large number of contestants—raises the reliability coefficient to a higher

figure than would result from a more uniform agreement with a small number of contestants—i.e. if the formula were to disregard the contestants placed in the lower ranks. The situations in which the formula will be unfair to the judges are so rare that they may be ignored.

There would be no object in publishing here examples of the reliability coefficients of our various local, state, and national music contests. Any one who is interested in contests knows that the reliability varies from .00 to 1.00. In one national contest, not in the public schools, where the prize for 1st place could easily be valued at \$5,000.00, the 1st place was awarded when the ranking of the judges ran as follows:

Contestants	Ranks given by judges				
	A	B	C	D	E
M	1	5	1	5	1
N	2	4	2	4	2
O	3	3	3	3	3
P	4	2	4	2	4
Q	5	1	5	1	5

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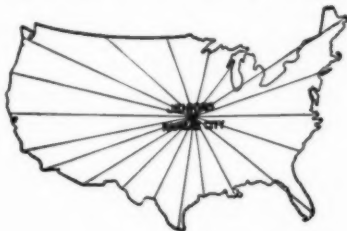
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score sheets and recollects the celebrations of those who 'won' and the sorrows of those who 'lost', he cannot but smile at the naivete of those who put faith in such decisions in this day when it is possible to be scientifically correct. There is no reason why our contests should not make use of the refinements in measurement that modern statistics have made possible. The ignoring of these refinements places the contests in a class with alchemy, phrenology, and fortune telling.

The enemies of contests might argue that the existence of such conditions in some contests indicates that contests should be discontinued. This does not follow at all. No fair minded person can ignore the good which has been accomplished by the national band and orchestra and other contests. What the data do indicate, however, is that we should be more critical of the scoring in the contests. If the score sheets show that the decision is largely the result of chance, the contest should be declared a draw. If the win is by a shadowy margin or questionable reliability, it is only fair to those who do not place, that this fact should be known. And if the decision is unanimous, it would only be just to the winners to state that fact. The reliability coefficient of every contest should be published right along with the decision. A few minutes of time and the mathematical ability of a child in eighth grade is all that is necessary to figure the coefficient from the formula. This would put an end to the righteous ill feeling which results when the decision is unreliable and unfair. It would also put an end to the unrighteous ill feeling which often follows a decision which is reliable and fair. Finally, it would increase the respect for the contests and for our public school music in general.

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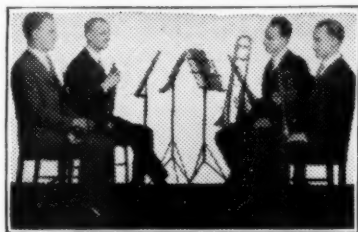
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Kit Carson, Cantata for Baritone Solo and Chorus (S.A.B.). Text by Frederick A. Martens. Music by Daniel Protheroe. The Willis Company, Cincinnati, Ohio.

Mr. Martens' introductory paragraph introduces the idea, not entirely new, that music may serve to drive home other lessons, particularly those of history. Excerpts from both introduction and text follow: "a stirring picture of that vanished Frontier of which he, (Carson) has become a symbol... it is important that we understand and love the thing that he represents, that Frontier which made these States a Nation."

"Down in Missouri, in eighteen twenty-one,
While big brother was aploving, a towhaired
little tyke
Was smuggled by the woodlot with daddy's
rifle gun,
When Indians come raiding, they're mighty
sudden like!"

"The soup dance, it is merry, but sedate and full
of grace;
Till some brave refuses the spoon that's offered
him,
And then the girl is apt to up and throw it in
his face."

To say that the music is suited to the words is sufficient.

If it were true that music should serve as a vehicle for extraneous information, its burdens should be compatible with its esthetic standards, having to do with romance, poetry, ideals. The Missouri country cannot be barren of traditions of such qualities. This hero in particular must be a figure seen by youth through a glamorous haze. An artistic librettist would have brought the esthetic phases of pioneer life, rather than its crudities, into lyric verse, suggestive of their appropriate rhythms and melodies.

The degree of beauty in our utterance of a sentiment strongly influences the quality of that sentiment, and the quality of our mature taste, as well.

HULDAH JANE KENLEY

English Diction. Part I. The Voice in Speech.
The Plimpton Press, Norwood, Mass.

A study of diction related to the speaking voice and to language apart from singing, though intended as a basic training for singing. It is addressed to teachers and advanced students.

Notwithstanding the author's stated intention of dealing with the speaking voice apart from the singing voice the vocabulary and procedure are those of the vocal studio.

She belongs to the vocal school which holds that "tone is the result of a current of air from the lungs forcing a passage through the vocal chords, while these are approximated sufficiently to resist and combat its outward passage . . . and that it is the valvular action of the glottis in using the voice correctly that regulates the flow of breath and prevents waste." She pays too much attention to the physical members concerned in tone production and too little to the audible result to find favor with modern teachers.

HULDAH JANE KENLEY

Junior-Senior High School Chorus Book,
Earl L. Baker, Mus D., and Cyrus Daniel
B.M. The John Church Company.

In the main the book is disappointing, with too little of its material above average in merit. Certainly Li'l Liza Jane, The Old Gray Mare and the young ladies from Cape Cod who comb their hair with codfish bones are already sufficiently available. Certainly the five Negro dialect songs, such as Hi! Li'l Feller, Mammy, etc., are not indispensable to the appeasing of the adolescent soul discussed in the foreword.

There is a good deal that is recreational, a good deal that is physically exhilarating, a good deal that is sentimental. There is a good deal that one might say off hand is too simple, marked by the thing that characterizes fifth and sixth year reading material made for that purpose rather than found in existing musical literature rich in beauty, poetry, imagination and style.

The chief lack seems to be that of devotion to the finest musical standards and to the beauty which must be experienced by music students before taste is developed and culture attained.

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while in the case of bells and sticks, phrasing is scarcely noticed and beat-by-beat or note-by-note playing is developed without reason.

The effect is over busy rhythmically and possible legato portions are ignored. The plan appears to be to use as many instruments as possible whereas the emphasis could well be placed upon producing as musical a result as possible.

SUSAN T. CANFIELD

Singing Time—A Book for Little Children,
Satis N. Coleman and Alice G. Thorn,
with decorations by Ruth Hambridge.
John Day Co., New York.

A collection of exceptionally artistic bits of song, two measures and more, for very small children.

As melodies they stand alone without accompaniment although when it is added the result is artistic. The songs are childlike, appealing to the finer side of child life and interest while there is in some cases just enough irregularity of form to add a special touch of artistry.

—SUSAN T. CANFIELD

The Divisions of Music, Edited by Basil
Maine, Oxford University Press.

A little book, but interesting. The "divisions" and the authors who write of them are: Melody, Professor E. J. Dent; Harmony, Professor Dent; Rhythm, A. H. Fox-Strangways; Tempo, I, Mr. Fox-Strangways; Tempo, II, L. Dunton Green; Colour, I, Dr. Herbert Thompson; Colour, II, M. D. Calvocoressi; Form, Eric Blom. There is also a Summary by the editor, Basil Maine, in which he discourses entertainingly on the purpose of the work and the way in which the authors went about it.

The book is not a textbook. The subjects are treated somewhat philosophically. Indeed, Mr. Fox-Strangways says the editor imitated Chinese examiners who shut up candidates for three weeks and merely tell them to write down all they know. Under such liberal terms the discussions attain a rich reflective quality that makes them at once delightful in style and stimulating to thought.

Copies may be obtained from the Oxford University Press, 114 Fifth Avenue, New York.

WILL EARHART

Happy Songs for Happy Children—Meta
Siebold. G. Schirmer, Inc., New York.

This is a book of songs for Kindergarten children, the general plan being to follow the song with free rhythmic expression. This free expression is somewhat defeated at the outset by the style of accompaniment, the chord very seldom broken, which gives a decidedly bumpy effect to even the legato melodies. The choice of the tonic chord whenever faintly possible is so marked as to strike the ear unpleasantly and add no element of beauty to the song which is, is it not, the obligation of an accompaniment if used.

—SUSAN T. CANFIELD

A Garland of Yuletide Melodies. Twenty-four Songs with Piano and Organ Accompaniment. Collected and Edited by Carl F. Pfatteicher, Ph. D. Carl Fischer, Inc., Cooper Square, New York.

Notwithstanding the apparent sincerity and fine sensibility of the editor the collection compares unfavorably with a great mass of Christmas material already available. There are too many tunes of Friedrich Mergner and too few from the various stronger sources, such as folk tunes, old hymns, and traditional sources. Unfortunately these latter have not been left unspoiled, but have had cumbersome harmonizations, sometimes incorrect, added. There is a good deal which might have been delightfully developed in more expert hands.

HULDAH JANE KENLEY

The Rudiments of Music. Edward B. Marks
Music Co., New York.

A volume especially designed for the needs of elementary students, "simple in expression but not superficial in substance," with chapters on Sound Characteristics, Pitch Modifications, Duration, Time Signatures, Accent, Key Determination, Signatures and Scales, Intervals, Ornaments and Transpositions. A reference book, with consistent implication toward their use as representing sound rather than for their own sake. Thorough going and particular, but not especially noteworthy.

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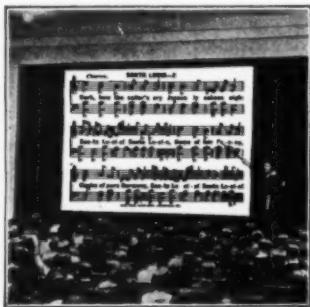
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The H. W. Gray Company sends Novello's Choral Songs for Schools, January, 1930, which contains "A Madrigal of Spring," by Percy E. Fletcher, (Copyright 1922) for Soprano and Alto, a blithe and liting bit of real Spring, running free.

C. C. Birchard & Company present a jolly bit of nonsense in "The Christmas Pie," an Old English Melody, harmonized by Harvey Worthington Loomis for four voices, mixed. It would add joy to a Christmas program. There is also a 1921 printing of Wagner's Evening Star, as "O Star Divine!" for Bass solo and mixed chorus.

HULDAH JANE KENLEY

Rhythmic Play, by Frances M. Arnold.
The Willis Music Co.

Another book of games and dances for little children. The reviewer finds herself in a curious position, that of being "suited too well." Simplicity is a virtue which has been stressed until the result is ordinary and uninteresting.

The writer says in part, "The third element, harmony, attracts little of the child's attention, but it is felt and its absence noticed." In a great majority of these numbers the harmony is such that the emphasis is placed upon meter rather than upon rhythm, a serious fault in a work which hopes to appeal to imagination and stimulate creative effort as well as develop rhythmic sensitivity.

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Orchestral Studies for Violoncello, Vol. I,
Leo Schulz.

"Many difficult passages including a few solos and obligatos from the famous works of the masters" is a note concluded to describe this contribution. The fifty-seven pages devoted to excerpts would be very useful for the technically trained player but the volume has a small place in public school training. The author's idea is to pick very complicated and troublesome passages. He has succeeded wonderfully well and advanced cellists will welcome his contribution.

LEE M. LOCKHART

The Theories of Claude Debussy, Leon Vallas;
Translated by Maire O'Brien. Oxford
University Press, American Branch, New
York.

Lying off main-traveled highways, this book invites exploration and in the end discloses inviting territory.

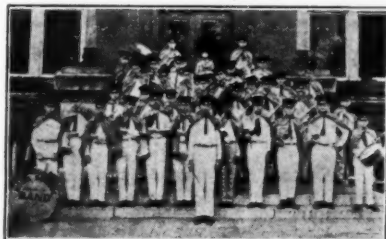
One might expect the theories discussed to be those of the composer on modes, scales and harmonies, but Debussy's thought on musical criticism, on the nature of musical art in general, and on particular schools or fields of music, as he expressed himself on these subjects in his own writings as a music critic, form the gist of the work. These statements of the composer have been gathered and correlated in a very thorough way by the author, who has moreover added greatly to their value by welding them together with sympathetic comment, biographical information and enlightening discussion.

There are nine chapters in the book besides a complete list of the printed articles by Debussy from which the material of the book is drawn. As the articles are now no longer available in separate form a valuable service has been done in assembling their most significant thought in one volume.

Debussy is so subjective, if I may use that word in place of impressionistic, that his definitions of music may not prove enlightening as to the nature of music, but they do define Debussy as a musician, which is, after all, as much as one should ask.

Of the nine chapters, three are devoted to various aspects and phases of French Music, to the traditions of which as he conceived them he was passionately devoted. As a critic he is keen, sometimes ironical and even harsh. He has surprisingly few passionate enthusiasms. Perhaps that for Mussorgsky is the warmest, at the same time that it is somewhat unexpected. But whatever the object of his writing, subjectively he is revealing; and the revelation is of a sensitive and lofty spirit, impatient of littleness and hypocrisy.

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HULDAH JANE KENLEY

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LEE M. LOCKHART

Thirty Harmonized Scale Studies for Orchestra or Band, written and published by Ross Jungnickel Inc., 122 Fifth Avenue, New York.

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Broken chords supplement the above for such instruments as may find the playing of such parts possible and worth while. Thus it is possible to have more advanced players in a group giving attention to interesting and more difficult work while the beginners of lesser ability are playing (and hearing) scales or harmony.

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A detailed review will appear in a subsequent number if present plans continue under the new institution.

LEE M. LOCKHART

Columbia Records

Mozart, *Quartet in B Flat* (K. 458) (Masterworks Set No. 134) is played by the Lener Quartet—Messrs. Lener, Smilovits, Roth and Hartman.

This quartet carries the sub-title "The Hunting Quartet," a name given not by Mozart but by his commentators; the source of the name being the passages which so obviously suggest the hunter's horn.

Here is really beautiful playing by one of the few really great quartets of the day. Careful attention is given to balance between the instruments; the carrying thru of the thematic ideas is clearly done, but with no overbalancing and no sacrifice of ensemble relationships.

The third movement is particularly beautiful, and is played with a delicacy of nuance and a charm which are entrancing. This is one of the most thoroughly delightful of all recorded music for string quartet.

Tschaikowsky, 4th Symphony, in F Minor (Masterworks Set No. 133) is played by Willem Mengelberg and the Concertgebouw Orchestra of Amsterdam.

Whether or not one agrees with those critics of Tchaikowsky who feel that in his work feeling is frenzy, such violent passion that the emotional content is out-balanced in a manner which cannot conform with the highest principles of art, one cannot listen to the Fourth Symphony without a very real emotional response. Rarely, if ever, has music been written which so unfliningly builds up strong emotional moods in even the casual hearer.

The explanatory pamphlet published with this set gives Tchaikowsky's own description of the mood of each movement, and traces the thematic structure of each, as well as a brief sketch of Tchaikowsky's life and a description of the period, with its great emotional stresses, at which this work was written.

The recording is an admirable one, clearly reproducing the very effective reading which Mengelberg gives the work. Particularly good are the recordings of the Pizzicato Ostinato of the third movement and of the song-like second movement.

Brahms Quartet in B Flat, Op. 67 (Masterworks Set No. 132) is played by the Lener Quartet. This Third Quartet has been called by Prof. Tovey "A Haydnesque comedy." The whole work is colorful and is tinted with a rustic dance spirit. The third movement is particularly interesting, not only because of its rhythmic freedom but because it is scored for viola solo with the accompanying strings muted. The fourth movement is a set of variations on what Tovey calls "one of the most kittenish themes since Haydn." In the final variations Brahms brings in the two principal themes of the first movement, combining them with the variation-theme.

One has come to expect much of any Lener Quartet recording; and this example is not disappointing, either in the playing of the Quartet itself or in the recording.

Tschaikowsky, Concerto in D, Op. 35 (Masterworks Set No. 131) is played by Bronislaw Huberman and the Berlin State Orchestra conducted by Wilhelm Steinberg. This work, composed at the same time as the Fourth Symphony, is much more lyrical in character and lighter in its mood.

Hubermann plays at times with great brilliancy in this recording, but there are many passages in which his tone seems uncertain and many others in which he tends to an unnecessary and disappointing harshness.

The accompanying explanatory notes rather apologetically explain a cut in the brilliant third movement. This cut seems particularly unfor-

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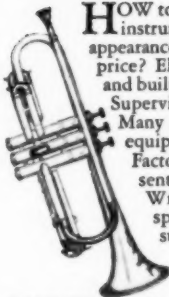
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mate in view of the fact that the final disc of the set is given up to an extraneous work—the rather trifling *Melodie*, Op. 42 No. 3.

Bach, *Suite No. 3*, in *D Major*, (Masterworks Set No. 135) is played by Desire Defauw and the Orchestra of the Brussels Royal Conservatory. This has become the most popular of Bach's four Suites for orchestra, and the recording will be a welcome addition to the Bach literature available for school use.

There are five movements—Overture, Air, Gavotte, Bourree and Gigue. The Air is familiar to everyone as the "Air for the G String"; the original version for orchestra differs from the familiar arrangement in rhythmic details and in the coloring made possible thru the values given to counter-melodic passages in the other strings, passages the importance of which is frequently neglected in the arrangement for solo instrument. The Gavotte is one of Bach's most interesting pieces in this style, being really a double-gavotte and conforming strictly to the familiar minuet and trio structure. The rhythm of the Bourree and Gigue are irresistibly attractive.

The scoring is largely for strings, with a limited use of woodwinds. The Brussels orchestra gives an authoritative reading, as one would expect; but a more interesting recording would have resulted if a small orchestra had been used, the type of orchestra for which Bach wrote the music.

Corelli, *Sarabande*; this charming bit from the work of Arcangelo Corelli (1653-1713) is recorded on the last record of the Bach Suite just discussed. It is a suitable inclusion, and will be particularly welcome for its inherent beauty and because of the very limited amount of Corelli to which we have easy access. It is played by the Madrid Symphony Orchestra under Arbos.

Puccini, *La Boheme*. The complete opera (with the conventional cuts) is recorded as Columbia Operatic Series Number 5, on thirteen large records. The cast includes eight Italian artists in the leading roles, the chorus of the La Scala Theatre, and the Milan Symphony Orchestra, conducted by Cav. L. Molajoli.

A libretto is supplied with the records, carrying carefully annotated Italian text and, in parallel columns, a splendid English translation by Compton Mackenzie.

This is a remarkable recording. As one sits listening and following his score, he literally sees the entire action of the opera. The whole work is so realistic in its recorded form as to be almost astounding. There is almost perfect balance of parts throughout; even when one has the combination of chorus and solo voices and orchestra, one never loses the thread—each part is carried thru amply, each part is clearly to be heard, and still there is a constant sense of relative values which one rarely hears in recorded music. Many of the choral parts are unusually well done, and the orchestra is always adequate.

One might pick flaws in the work of the soloists: better Rudolphs could have been found, and much of Musette's singing seems forced. On the other hand, Pampanini's Mimi is consistently interesting and beautiful. But all comment of this sort is really beside the point. The soloists as a group are not only adequate—they are really excellent artists.

And the combination of soloists, chorus and orchestra, with recording of the most skillful type, leaves almost nothing to be desired.

Berlioz, *Roman Carnival Overture* (G-67745 and 6-D) is played by the Colonne Orchestra under the direction of Gabriel Pierné. On the second side of the second record the same group plays the *Interlude (Berceuse)* from *Stravinsky's Fire Bird*. This overture is one of Berlioz's early works—Opus 9, written in 1843; altho vivacious and full of contrasts, one could hardly call this great music; it is simply a gay portrayal of Rome in a carnival season. Quite in contrast to this is the Stravinsky extract; the mood here is sober, the coloring fascinating in its effects, the texture modernistic in every way.

Both pieces are well played and well recorded.

Grieg, *Ballade in G Minor*, Op. 24 (67746 and 7-D, four sides) is played by Leopold Godowsky. This is a welcome addition to the recorded piano literature by the Norwegian master. The music is written in the form of a theme with variations; it is played with the technical mastery and artistry which is synonymous with the name Godowsky, and it is recorded very much better than the average run of piano recordings.

Moussorgsky's *Khovanschina Prelude and Rimsky-Korsakoff's Flight of the Bumble-Bee* (67743-D) are played by Sir Hamilton Harty conducting the Hallé Orchestra. The latter is thoroly familiar; it is recorded with great zest and vigor.

The first of these piece is one of the most delicately beautiful of Moussorgsky's works, and deserves a much more intimate acquaintance than has been possible in the past, with our rare opportunities of hearing the opera itself.

The Symphonic Poem *Le Rouet d'Omphale* by Saint-Saens (67480-D) is played by the Paris Conservatory Orchestra under the direction of Philipp Gaubert. This is a charming bit of descriptive music, in which one constantly hears the spinning of Omphale's wheel and the protests of her enslaved Hercules.

Mendelssohn's *Ruy Blas Overture* (50119-D) is played by the British Broadcasting Company's Wireless Symphony Orchestra under the direction of Percy Pitt. This work was written hurriedly (in less than three days) for a special performance in which Mendelssohn was not interested; and the composer was quite uninterested in and dissatisfied with his composition; but it has remained since 1839 one of the favorite short numbers in symphony programs. Here we find a spirited playing of the work, and a splendid recording of it.

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The *Grand March from Aida* (Verdi) (50128-D) is performed by the Milan Symphony Orchestra under the direction of Cav. L. Molajoli, with a chorus which is presumably from La Scala. The rendition is the usual one; and after hearing the

splendid La Boheme recordings by this group one is somewhat disappointed at the lack of clear effectiveness here in the combination of chorus and orchestra. One should not expect too much, however, from a recording of this particular work which is pageantry, rather than real musical value which gives the Grand March its appeal.

Feuerfest (Polka Francaise) and the *Radetzky March* by Johann Strauss are recorded on disc 50122 by an orchestra conducted by the composer. These are insignificant bits, musically, useful only from the standpoint of rhythmic work. The selections from *Die Fledermaus* (The Bat) (50102) by the same composer, are also conducted by him; they consist of a series of dance and march movements.

Weber's *Oberon Overture*, played by Willem Mengelberg and the Concertgebouw Orchestra, Amsterdam, occupies three sides of discs 67485 and 67486-D. It is not by accident that the fourth side given over to the *Scherzo* from Mendelssohn's *Midsummer Night's Dream*, for the two works are written on exactly the same theme. As one would expect, these are fine recordings of excellent editions of these two justly familiar masterpieces.

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